



Bingang

Winter 96-97

It's Time To Renew For 1997

For most of you, it is time to renew your membership for the 1997 calendar year. Please follow these directions:

TO OUR MEMBERS IN THE UNITED STATES AND CANADA

Send a check or money order for \$11.00, made out to CLUB CROSBY, to:

Wayne Martin, Editor, *Bingang*
435 So. Holmes Ave.
Kirkwood, MO 63122-6311

Canadian members must pay in U. S. dollars by means of a postoffice money order or an international bank draft drawn on a U. S. bank. Canadian currency and personal checks on Canadian banks are not acceptable at our bank.

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Ken Crossland of W. Midlands, U. K. is our European representative. He collects dues and does the mailing of *Bingang* for Europe and the British Isles. Magazines are air-mailed to Ken in bulk from the U. S. He distributes them to the members. Dues are \$16.00 and must be submitted to Ken in an amount equivalent to \$16.00 U.S. Send dues or notice of non-receipt of *Bingang* to:

Ken W. Crossland
9 Arden Drive
Dorridge
Solihull
W. Midlands B93 8LP
United Kingdom

Checks or money orders should be made out to K. W. Crossland.

TO OUR MEMBERS IN AUSTRALIA, NEW ZEALAND AND SOUTH AMERICA

We cannot accept foreign currency or personal checks, as it is too difficult and expensive to get them cashed. Money orders or bank drafts must specify payment in U. S. dollars. Personal checks will be returned, unhonored. Dues are \$16.00, and journals are sent airmail. Send your money order, made out to CLUB CROSBY, to:

Wayne L. Martin, Editor, *Bingang*
435 So. Holmes Ave.
Kirkwood, MO 63122-6311 U.S.A.

*Please check the expiration date
of your membership on your mailing label.*

The lovely drawing on the front cover is by Jon Oye. Full-sized prints suitable for framing available from Mr. Oye, 5831 N. Central Ave., Chicago, IL 60646 for \$5.00 plus \$3.00 postage.

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WINTER 1996-1997

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Our Sixtieth Anniversary!

Readers Write

Dear Wayne:

I must congratulate you and Mark and everyone who puts *Bingang* to bed each time. You washed its face and wiped its nose and brushed the hair out of its eyes; *Bingang* is a modern journal, stands professionally tall, and needs nothing more than an increasing readership to prove it.

Unfortunately, time is pinching its feet with old-shoe constrictions that cannot be helped. Bing's mild resurgence is among old fans lowering in numbers and new ones looking in another direction: Internet. Being caught in the former category I am unable to estimate the value of the latter, but that way the future lies.

The articles this time were beautifully nostalgic, of course. It was a pleasure listening again to other old-shoe types: Helen Tolton, Al Sutton, Pat Sullivan and Priscilla Koernig ("The Girls"), Alan Fisher, even Kathryn. Such old yet such new stuff. . . .

Through all fifty-two pages, the handiwork shines brightly; the layout, arrangement, rhythm and balance. I would have loved knocking on doors as a schoolboy with *Bingang* right alongside the *Saturday Evening Post*, *Liberty*, *Ladies' Home Companion* and *Country Gentleman* in my white linen carry-bag. "Hello. Say, Ma'am, have you seen the latest issue of *Bingang*? Just great, this time. A real great magazine!"

—VERNON WESLEY TAYLOR, Portland, OR.

Dear Wayne:

Received *Bingang* on July 29. Enjoyed Priscilla's article, having been in her Crosby Room. Also the articles of Ruth Ness, Pat Sullivan, Mary Maloney, and Carmel Gallegos, the poem by Doris Oke, who contributed a lot of poems about Bing and lived in Queensland, Al Sutton, and Alan Fisher, who wrote a very nice letter. It was nice of Kathy to write a letter for the 60th anniversary and Perry Como to send the lovely autographed photo. All in all, the magazine was very enjoyable, and I always look forward to it, as it's the only Crosby one I bother with these days, as I find that the ORIGINAL IS ALWAYS THE BEST.

—SHIRLEY NAYLOR, Orange, NSW, Australia.

Dear Mr. Martin:

I received my copy of *Bingang* and my membership card last week. I was very pleased with all of the articles and the picture quality. I was especially touched by the article on Mr. Lundberg. He was so friendly and very helpful when I was just learning about Bing. I was also amazed that Club Crosby has been existence for 60 years. It's great to know that so many other people have a love of Mr. Crosby and his music!

—CRISSI NEWTON, 108 Huggins St., Lake Providence, LA 71254. *ED. NOTE: Crissi is interested in finding Bing Pen Pals. She is 18.*

Dear Wayne:

You fellows surely did a marvelous job on our beautiful 60th anniversary issue of *Bingang*. I love the cover photo! It is such a beautiful picture of Bing. And all the articles are nice. I am very impressed that so much material came in that you have enough left to do the winter issue. I think it is completely appropriate that the "60th" celebration be for the entire year. Not all "fan" clubs last for 60 years. Here's to—at least—60 more!

—HELEN TOLTON, Lakeport, CA.

Dear Wayne:

The 60th Anniversary edition of Club Crosby's *Bingang* is great. It is difficult and even unnecessary to single out an article or feature, but I especially enjoyed Priscilla Koernig's "On the Road with Memories of Bing" and my pen pal Helen Tolton's "Can You Top This?" But everything was outstanding.

It is also good to note the addition of four contributing editors, Pete Cakanic, Charlie Baillie, David Lobosco and Greg Van Beek. I'm sure that will help you considerably to relieve some of the pressure from you and Mark. I wish them all success.

—ERNEST H. SUTKOWSKI, Saddle River, NJ.

Dear Wayne,

The 60th anniversary issue is pure gold, and my congratulations to you and the *Bingang* staff for all your dedicated work. I do hope the record companies will reissue all the old Deccas, both blue and black labels, on CD!

Thanks for everything, and god bless.

—BILL CONNOLLY, Boston, MA.

Dear Wayne:

Your anniversary issue was truly fabulous. My posters look really nice on the back cover reproduced in black and white. I know these are of interest to your readers even if they don't buy any. There will be other posters in the near future. I have a great one for *She Loves Me Not* sitting in front of me.

—RON HALL, FESTIVAL FILMS, 6115 Chestnut Terrace, Shorewood, MN 55331.

Thank You!

The following members donated extra money to assist with the printing of the anniversary issues: Peter Cakanic, Michael Collins, William Delucchi (2nd donation), Carmel Gallegos, Peter LaCava, David Lobosco, Aldo Silengo, and Robert Stratiff.

Previous donations were reported in the summer issue.

We are deeply grateful to all of you. We would gladly accept further contributions for this purpose.

—MARK AND WAYNE

Complete addresses are printed only with permission.

The Editor's Page

THANK YOU. Mark and I want to thank all of you who wrote to tell us how much you enjoyed the 60th Anniversary Issue of *Bingang*. We received many complimentary letters. A representative few of them have been printed on the "Readers Write" page of this magazine.

Putting that issue together was a real joy and an honor. So many people went out of their way to send us some really wonderful material. There wasn't room for all of it, so you will find more in this issue. We added an extra eight pages to this edition to provide room for everything we wanted to print.

In 1997 we will be observing the 20th anniversary of Bing's death, and any material that you could send us that would be appropriate for that theme would be welcomed!

A GOOD YEAR. This has been an excellent year for Club Crosby as far as membership is concerned. We have had about a 15% increase in total membership. This was caused by three different factors.

1. When it became apparent that no one could be found to take over leadership of the Bingthings Society, Joyce Lundberg graciously allowed the membership list of that society to be distributed to the other Crosby clubs. It was arranged by Charles Baillie. Your editor wrote to almost everyone on the list who was not already a member of Club Crosby and invited them to become members. The response was excellent. We received a lot of new members, thanks to Joyce's generosity and Charlie's help.

2. Some time ago your editor wrote to the American Movie Classics Magazine and asked that our club's name and address be listed in their "Fan Clubs" section. That finally happened, and we received many inquiries and some new members from that.

3. Steven Lewis' web site on the Internet has also pulled in new members. To digress briefly, the web site has been very popular with computer people, and Steve reports that people from all over the

world have logged on to his "home page." Your editor has made several trips to the public library down the street to visit the web site. Steve did an excellent job of putting a wealth of material about Bing on his pages. Also, his site is linked to other Bing pages at other sites, such as Ron Hall's Festival Films web site, as well as to other famous stars such as Frank Sinatra. If you haven't tried it yet, do so! The address is: <http://www.kcmetro.cc.mo.us/pennvalley/biology/lewis/crosby/bing.htm> (If you are a computer novice, remember that you do *not* space between any of the elements of the address)

To get back to our subject, we also continue to receive new members from our excellent relations with the International Crosby Circle and with the fan clubs of Al Jolson, Frank Sinatra, Eddie Cantor, the Mills Brothers, Dick Haymes, Peggy Lee, and Perry Como, as well as our membership in the National Association of Fan Clubs. (Look for names and addresses on the "Swaps and Such" page.)

To sum it all up, we received over fifty new members this year. This includes two authors, two film archivists, a cousin of Bing's, a gentleman whose father worked for Bing at the Elko ranch, a former Club Crosby member from the 1930s, and many other dedicated Bing people, young and old. Who, in the words of Cole Porter, could ask for anything more?

SPECIAL THANKS AND A REQUEST. As always, we appreciate the fact that some of you add a little extra to your yearly membership fees for "postage," "the kitty," "supplies" or other needs of Club Crosby. This helps keep our membership fee as low as it is. Costs keep going up, but increased membership and your gifts have, to some extent, balanced this. All gifts are appreciated and are helpful!

And now the request. We use a lot of stamps, not only for mailing our journals but for correspondence. When you write, why not enclose a stamp, especially if your letter needs a reply from the club? Thanks!

Hayne

A Dream Trip To The 1996 Crosby Tournament

By Bob Pasch



Bob Pasch and Glenn Fitzpatrick in the golf cart before tournament play began

Many of the Club members are already familiar with my efforts to continue to promote Bing's memory with my Tribute to Bing. It always gives both me and my wife, who helps with the program, great pleasure to see the joy we are able to bring the people that attend our programs. They repeatedly tell us about the great memories our show brings back. This will be the third year for us to return to Chicago for my Christmas show with a nine-piece band. I was also honored to sing "White Christmas" at the Chicago Bears half-time show in 1994 on Christmas Eve.

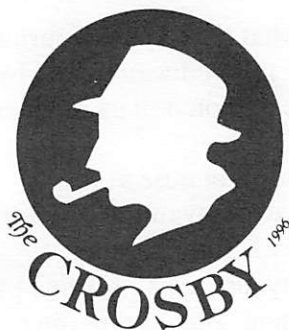
My wife, Lenny, and I attended the Crosby Tournament's 50th Anniversary. Some of you may recall the article I wrote about this wonderful trip. This year I was honored to represent Club Crosby as a representative to promote the Club at the Crosby Tournament in honor of the Club's 60th Anniversary. What a wonderful and exciting trip for both me and my wife!

To honor this special anniversary, we were shown the royal treatment by the Crosby executives and staff, not to mention all the wonderful volunteers. There were 2,500 volunteers that worked at the Crosby doing everything from greeting guests, score keepers, chauffeuring guests back and forth, working in concessions. The list goes on and on. You name it and there was a volunteer there to do the job. What a great group of people! They were wonderful and we enjoyed talking to them. Many of them did not know that the Club existed, and we were pleased we could inform them that it is still in existence and doing well.

After I attended the 50th Crosby Tournament, I had a dream to someday return and play in the Tournament. When we were invited to represent the Club this year because of its 60th Anniversary, the Tournament officials told me there might be a chance to play in the Kathryn Choice Tournament. I was placed on a waiting list. I hoped this dream would come true, but knew my chances were probably not great. To both my surprise and delight, I was given that opportunity on Thursday, May 30, 1996, when I was invited to play in the Kathryn Choice Tournament. This was one of the most exciting days of my life. What a thrill to step on the tee and have your name announced as a representative of Club Crosby, Bing's original fan club. I was equally happy when I hit a good shot so I wouldn't embarrass myself or the club.

I was paired with Doug Wilson, Bob Allgyer, and Glenn Fitzpatrick. Doug Wilson you may

Thursday
May 30, 1996



PAIRINGS

PAIRINGS

Thursday
May 30, 1996

1ST TEE

- 1A Bob Cousy, John Rooney, Brian Maroney,
Deborah Tranelli
- 1B Bill Neal, Ron Stroup, John Riddle,
Dale Robertson
- 2A Tom Waylett, Ed Marantette, Dick O'Neill,
Rick Posey
- 2B Gil Boggs, Matt Eckhardt, Bill Anderson,
Bucky Waters
- 3A Chuck Watkins, John Mendoza, Bert Wood,
Joe Washington
- 3B
- 4A Stan Mikita, Bill Caldwell, Tom Trollinger,
Rose Harper-Elder
- 4B Robert Donner, Ernie Pitt, Rod Gilbert,
Dotty Rainey
- 5A Charley Pride, Tom Rodgers, David Naughton,
David Shapiro
- 5B Mickey Robinson, Dennis Burke, Mark Pinter,
Gary Mule Deer
- 6A Fred Williamson, Eric Farmer, Bill Lee,
Kimberlin Brown
- 6B Frank Beam, Sam Wyche, Alan Thicke,
James Boland
- 7A George Blanda, "Night Train" Lane, George Parker,
William Howard
- 7B Bill Starling, Keith Pitts, Christopher Castile,
Lisa Stewart
- 8A Jim Hart, Billy Joe DuPree, Art Gibel,
Alfred Greenblatt
- 8B
- 9A Rick Dees, Randy Morton, Bruce Weitz,
Kim Pyle
- 9B John Mackovic, Richard Davis, Tom Quadacchi,
Les Riley

10TH TEE



- 10A Doug Wilson, Bob Pasch, Bob Allgyer,
Glenn Fitzpatrick
- 10B Bill Susetka, Matthew Laurance, D.B. Sweeney,
Bill May
- 11A Jan Stenerud, John Fox, Rodger Kemp,
Lou Waters
- 11B John Derrico, David Hampton, Rick Hurst,
Ed Baker
- 12A Billy Black, Darryl Rogers, Lovic Brooks,
Gail Ramsey
- 12B
- 13A Charles Helms, Ron Reeves, Royce Hough,
Stedman Graham
- 13B Wes Parker, Jim Craddock, Gary McNutt,
Wayne Cornell
- 14A Al Bender, Sonny Jurgensen, Larry Furr,
Nat Irvin
- 14B Jim Ritts, Kenny Bob Davis, Don Clark,
Ewa Mataya Laurance
- 15A Jim "Mudcat" Grant, Scott Layne, Jamie Bonomo,
Grits Gresham
- 15B Maggie Volz, David Leisure, Tim Meeker,
Scott Heath
- 16A Bill Alden, Mike Jones, Richard Roundtree,
Leon Locklear
- 16B
- 17A Austin Carr, Danny Thanos, Jim Taylor,
Dave Stovall
- 17B Jim Hultquist, Ben Wright, Tolbert Chisum,
Steve Elberts
- 18A Ernie Banks, Andy Watts, Chad Everett,
Ray Rota
- 18B Robert Esleeck, Bob Wildrick, Patrick Warburton,
James B. Sisking



Kathryn Choice Tournament Team (Left) Bob Pasch, Glenn Fitzpatrick,
Doug Wilson, Bob Allgyer

remember as a great hockey player. You couldn't find a nicer man anywhere than Doug. He treated my wife and I as if we were something special. Bob Allgyer is an executive out of Chicago for a large accounting firm and Glenn Fitzpatrick was an executive for General Motors. What a great group of guys. We had such a wonderful time that day it is hard to put it into words. Our team placed third out of a group of 36 teams. It was a scramble format. Our team shot a 63 and missed winning by two strokes. My wife and I will remember that day for a lifetime.

The next day, I was placed on a standby list, to replace anyone that for some reason could not finish their round. We waited around for a couple of hours and then I was taken to the 10th tee to join a group who had a member that had to catch a plane. My partner for this 9 holes was Lou Waters, the CNN news announcer. Also in the group was Bruce Weitz from "Hillstreet Blues" and his partner, Tom Rodgers. Again what an exciting event!

Besides the great time we had, we also gained some new insight as to what the Crosby Tournament is all about. This great organization raises money to help young people better their education and to fight drugs. What a great job the Tournament is doing! It raises approximately one million dollars or more each year for their cause in the name of Bing.

We were also given the honor to go to Bud's Place. Bud's Place is in the clubhouse at the Tournament. Here we were given great meals and had an opportunity to talk to many of the celebrities. We had the honor of meeting Bud Giles, who was the founder of Bud's Place when the Crosby Tournament was first formed in Pebble Beach, CA. Bud and his wife were very nice. I had taken a photo from my collection which contained several players from a very early tournament. Bing was in the center of this photo. The photo contained several players I could not identify. Bud took the photo back to California with him to see how many he might be able to identify. He was both surprised and pleased to see the old picture.

If any member gets a chance to attend the Crosby in North Carolina, I know you will enjoy it. You won't find a nicer, more hospitable group of people anywhere. Both my wife Lenny and I are so pleased to have had this opportunity to represent the Club on this special anniversary.



Team from Crosby Tournament (Left) Tom Rodgers, Lou Waters, Bruce Weitz, Bob Pasch



Mary Crosby and Bob Pasch behind the Clubhouse

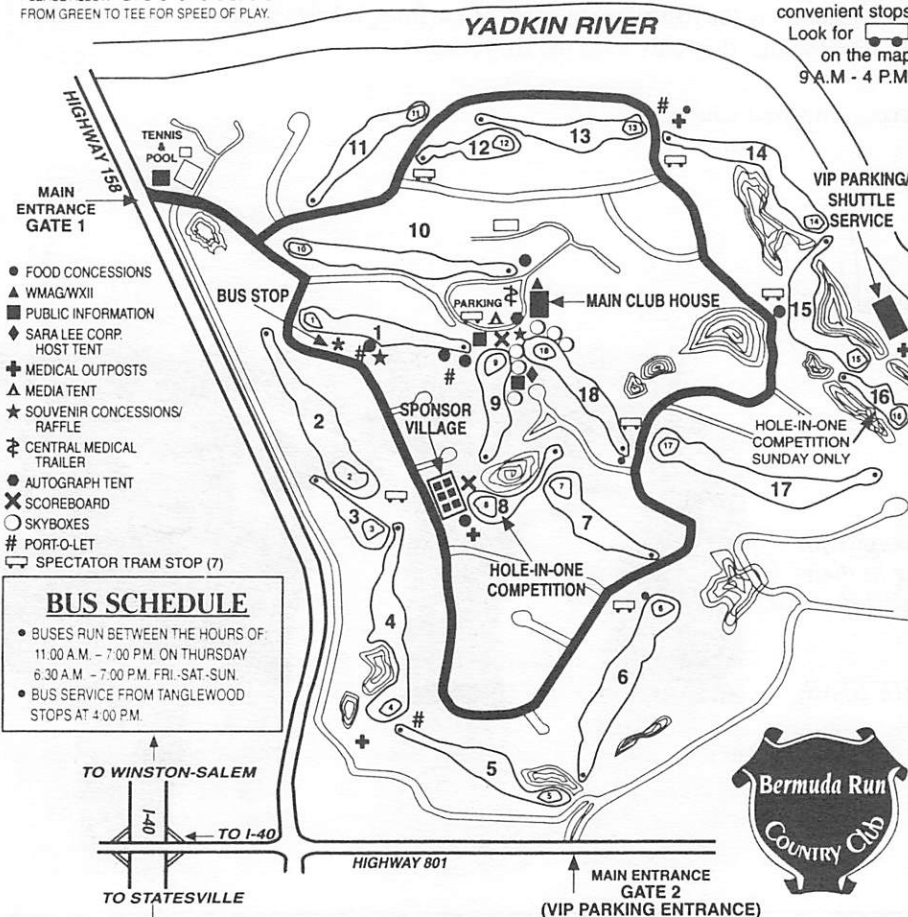
SPECTATOR ETIQUETTE

- MOVEMENT AROUND TEES AND GREENS IS DISTURBING TO PLAYERS. PLEASE REMAIN STILL UNTIL PLAYERS HAVE FINISHED THEIR SHOTS OR PUTTS.
- CAMERAS ARE PERMITTED, BUT PLEASE DO NOT TAKE PICTURES WHEN A PLAYER IS PUTTING OR HITTING A SHOT.
- PLEASE ALLOW PLAYERS TO MOVE QUICKLY FROM GREEN TO TEE FOR SPEED OF PLAY.

The CROSBY

NEW FOR 1996 SPECTATOR TRAM

Runs every 40 minutes, 7 convenient stops. Look for  on the map 9 A.M. - 4 P.M.



The 1997 Crosby Tournament Will Be Held May 29- June 1

For More
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The Crosby
P. O. Box 2512
Winston Salem NC
27102
Phone:
910-519-7500

Nathaniel P. Crosby

October 01, 1996

Mr. Wayne L. Martin, Editor
Bingang
435 So. Holmes Avenue
Kirkwood, MO 63122

Dear Mr. Martin

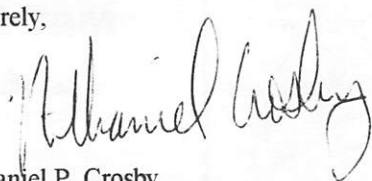
I want to send you my congratulations and thank you for the devotion Club Crosby has shown towards my father for the past 60 years.

Since graduating from college in 1983, my golf career has taken me to many places around the world. My father touched the lives of so many people with his music and I have been able to really appreciate this during my travels. The affection and kindness I continually experience from people I hardly know, because of my Dad, has been extraordinary. Especially in some of the remoter places I have visited.

The only "problem" that I ever encounter is the insistence of some of my foreign hosts to put me on a karaoke microphone to hear ME sing. (Believe me, they only have me sing once!)

Best wishes for continued success with your Club.

Sincerely,



Nathaniel P. Crosby

Nate Crosby practices golf swings with his parents Kathryn and Bing at their San Francisco mansion shortly before his father's death.

(Picture and caption from THE STAR, September 29, 1981).



"One For The Road"

A Tribute to Dorothy Lamour

By Greg Van Beek



**DOROTHY
LAMOUR**
1914-1996

As I write this on the evening of September 23, 1996, I'm still shocked over the passing of Dorothy Lamour. As I started my car to head for work at 5:30 a.m., the first words to come out of the speakers were "She is best known for the series of Road films starring Bob Hope and Bing Crosby." I knew they could only be talking about Dorothy, and naturally I feared the worst. Later in the morning, via the radio at work, I learned my suspicion was true. The "Queen of the Sarong" was gone at age 81.

Dorothy was born in New Orleans in 1914. She was signed by Paramount Pictures in 1936 for \$200 a week! Starring in a string of island-themed films, she became famous for her strapless sarongs, her trade mark for the rest of her life. She had a pleasant voice, and in fact got her start in show business as a singer before going into movies. She had a hit record in 1938 with a song from one of her films, "The Moon of Manakoora." The song was also successfully recorded by Bing Crosby.

Of course, to all fans of Bing she will always be "Mima," "Donna Latour," "Princess Shalmar," "Sal," "Lucia Maria De Andrade," and "Lalah," the characters she played in the beloved "Road" films. It is a safe bet to say no one could have been more perfectly cast for a role than Dorothy was in those films. It was proven no one could take her place when Joan Collins was ill-advised to be the lead in the last of the seven films, "The Road to Hong Kong" in 1962. Even with her small cameo role, she still stole the glory from Joan.



With Tyrone Power in "Johnny Apollo" (1940)

Dorothy (or "Dotty," as she was known to her friends) had a good sense of comedy timing and was able on many occasions to sock a few good zingers right back at Hope and Crosby. As she quipped on Bob Hope's 90th birthday: "I felt like a wonderful sandwich — a slice of white bread between two slices of ham!"

Over the years, in fact right up to Bing's death, there were rumors of other "Roads" to be traveled, including *Road to Brooklyn* in 1946, *Road to Paris* in 1950, to Calcutta (or Bombay) in 1962 or India in 1964. The last two proposals were *The Road to Tomorrow* in 1975, and one that went so far as to be scripted at the time of Bing's death in 1977, *The Road to the Fountain of Youth*.

Besides making many successful films with Bob Hope, including *They Got Me Covered* in 1943 and *My Favorite Brunette* in 1947, she also co-starred with Bing in the lavish technicolor musical *Dixie* in 1943.

While she recorded two songs from *My Favorite Brunette* with Bob Hope for Capitol Records in 1947, she never recorded with Bing. In a 1992 interview for the American Movie Classics channel, she expressed how hurt she was when Bing and Bob Hope recorded the songs from *Road to Bali* at Decca with Peggy Lee instead of her. "I loved those songs and Bing knew it," she said.

The "trio" from the "Roads" got together twice on Bing's radio shows, the best-remembered being the Philco show of January 29, 1947 in which they bring us up to date with their current activities via a parody called "Remember the Road to Morocco."

The first wide-spread exposure Bing had on television was shared with Dorothy and Hope. All three served as hosts of an Olympic fund raising telethon in 1952.

At the time of Bing's death, Dorothy released a statement saying, "My only wish is that his road to heaven is as happy as all our roads were."

In recent years, Crosby fans will remember her as being the guest host of a 1987 PBS-TV documentary entitled "Remembering Bing." The 70-minute program received glowing reviews and helped to rekindle interest in Bing after some "lean years" in the early to mid-1980s.

There's no better way to close this tribute to Dorothy than by quoting the eloquent statement Bob Hope issued this morning: "She was my No. 1 leading lady, whom I'll remember not just as a colleague, but also as a close

Dorothy Lamour

friend. She was one of the grandest ladies on screen and in life; a lady of quality, beauty, and class which always made me look good."

A grand lady, indeed. In addition to all of her film work, she will be remembered for the countless miles she travelled touring with the U.S.O. — and the countless dollars worth of war bonds she sold to help attain victory in World War II. She will not be forgotten.

DOROTHY LAMOUR WITH BING CROSBY On Film:

1. *Road to Singapore*. Paramount, 1940.
2. *Road to Zanzibar*. Paramount, 1941.
3. *Road to Morocco*. Paramount, 1942.
4. *Star-Spangled Rhythm*. Paramount, 1942.
5. *They Got Me Covered*. Samuel Goldwyn, 1943 (Bing voice cameo only).
6. *Dixie*. Paramount, 1943.
7. *Duffy's Tavern*. Paramount, 1945.
8. *Road to Utopia*. Paramount, 1946.
9. *Variety Girl*. Paramount, 1947.
10. *My Favorite Brunette*. Paramount, 1947 (Bing cameo).
11. *Road to Rio*. Paramount, 1948.
12. *Here Comes the Groom*. Paramount, 1951 (Dorothy in cameo only).

13. *The Greatest Show on Earth*. Paramount, 1952 (Bing and Hope cameos).
14. *The Road to Bali*. Paramount, 1953.
15. *The Road to Hong Kong*. United Artists, 1962.

On Radio:

1. *Lux Radio Theater*. Dec. 20, 1943. CBS. *Dixie* with Bing Crosby and Dorothy Lamour.
2. *Mail Call #73*. 1944. AFRS. With Bing, Dorothy and Jerry Colonna.
3. *Philco Radio Time*. Jan. 29, 1947. ABC. With Bob Hope and Dorothy Lamour.
4. *The Bing Crosby Show for Chesterfield*. Dec. 26, 1951. CBS. With Bob Hope and Dorothy Lamour.

On Television:

1. *Olympic Fund Telethon*. June 21, 1952. CBS and NBC. With Bing, Bob Hope and Dorothy.
2. *The Hollywood Palace*. Nov. 16, 1966. ABC-TV. Hosted by Bing with guest including Dorothy Lamour.
3. *The Bing Crosby Special*. Oct. 23, 1968. NBC-TV. Guests include Bob Hope and Dorothy Lamour.
4. *Here Come the Stars*. Feb. 14, 1969. Bing is "roasted" by guests including Dorothy Lamour.
5. *The Merv Griffin Show*. January 3, 1972. CBS. With Bing, Bob Hope, Dorothy Lamour, David Butler.
6. *Remembering Bing*. 1987. PBS. Dorothy was narrator.

Remembering Dorothy Lamour

By David Lobosco

Another sad day has dawned on the Bing Crosby community and the entertainment world as a whole. Beautiful and talented Dorothy Lamour died on September 22, 1996 at the age of 81. Her death leaves Bob Hope as the last remaining member of those fabulous "Road" movies which she made with Hope and Bing Crosby from 1940 to 1962.

Her life story, which few people know about, is a real life rags-to-riches story. Born in New Orleans in 1914, her real name was Mary Leta Dorothy Stanton, but her marquee name, Lamour, was taken from her stepfather's last name, Lambour, which sounded like the French word for "love."

Her family was constantly almost homeless, barely able to make ends meet, so Dorothy took up secretarial skills to help bring in money to the family. However, in 1931, at the urging of her friends, she entered and won the Miss New Orleans beauty pageant. She later entered the Miss Universe contest, but was disqualified for wearing lipstick. (Those were the days!)

She never thought of herself as a beauty and shied away from any other beauty competition. Now she dreamed of becoming a singer, idolizing torch singer Ruth Etting. She joined with the little-known band of Herbie Kay, who became her first husband, and he was

responsible for bringing her to the attention of Paramount studios, who signed her for \$200 a week in 1936.

In 1937 Dorothy starred in her first movie called *The Jungle Princess* with Ray Milland. The movie and the



Dorothy Lamour

sarong that she wore became a hit, and soon she was typecast into more exotic movies, namely: *The Hurricane* (1937) with matinee idol Jon Hall and *Her Jungle Love* (1938) with Milland again.

During these early years, she also continued to record for Brunswick records. From 1937 to 1939 Dorothy had a number of hit records like "Moonlight and Shadows," "Swing High, Swing Low," "I Go for That," and "Strange Enchantment." However, as her movie career continued to rise, her singing career fell to the wayside, and sadly so.

In 1940 little did Dorothy know that while filming a little movie called *Road to Singapore* with Bing Crosby and Bob Hope, that it would mark the apex in her career. Her first time filming with Hope and Crosby would present a new challenge in her career. Like usual, she memorized her lines, but when it came to filming, her fellow stars would basically throw the script away, leaving her lost. However, six more "Road" movies would follow and soon she was ad-libbing with the best of them.

In 1962 the last "Road" movie came out. However, Lamour wasn't considered to have enough box office clout, and she lost the female lead to newcomer Joan Collins. For sentimental reasons she was given a minor cameo appearance. Some people say it was Bing Cros-

personal opinion, the two greatest movies she made without Bing or Bob were *Johnny Apollo* (1940) with Tyrone Power and *Wild Harvest* (1947) with Robert Preston and Alan Ladd.



By the 1950s Dorothy was married for the second time and decided to concentrate more on raising a family. She left Paramount in 1952 and disappeared from the Hollywood scene except to make an occasional television appearance. In 1988 she sang "Personality" for Bob Hope's 85th birthday, which was aired on television. It would be the last time she sang publicly. A year earlier she made her last film appearance in the campy horror movie *Creepshow*. It was a far cry from her sarong days, but the Lamour magic was still there.

Through the movies, Dorothy made a lasting impact as a beautiful bombshell, and I think because of her the "Road" movies gained a lot of their appeal. These movies and many other films help to keep her image alive and make it such a joy to remember Dorothy Lamour.



by's doings that got her cut from the lead and some say it was Hope's fault, but in reality it was the studio's quest for a younger audience that got Dorothy Lamour replaced.

Lamour was the most popular during World War II. Not only was she a part of the greatest film comedy series ever, but she also made great solo movies. She played a Southern belle in *Dixie* (1943), which was the only movie she made with Bing other than the "Road" movies. She played Bob Hope's mysterious love interest in *My Favorite Brunette* (1947), and she was Phyllis in the epic *The Greatest Show on Earth* (1952). In my



Dorothy Lamour

Getting to Know Dottie

by Bill Miller

This article originally appeared in the *Autograph Collector* of April 1995. The type has been reset with only minor changes. The text is complete. Pictures in the original article have not been used.

I first met Dorothy Lamour almost two years ago when I was invited to her home in North Hollywood to view her incredible collection of memorabilia which she accumulated over her 50-year-plus career as an actress.

Lamour's assistant, Donna Matsook, had heard of our auction company and wanted an estimate of the collection, which included hundreds of items such as photos and letters signed and written to her by other famous people, awards, costumes, film posters and other items important enough to warrant placement in a museum.

Although I had seen Dorothy Lamour in numerous films, I knew that she was nearly 80 years old, and really didn't know what to expect. I remembered the beautiful, exotic sultry lady who wore a sarong so well that "sarong" and "Lamour" are virtually synonymous! One thing that kept running through my head was the possibility of encountering someone like Nora Desmond from *Sunset Boulevard*.

Nothing could have been further from the truth when I was introduced to Dorothy Lamour that memorable day. She was instantly recognizable and had retained the beauty and charm she exuded in her films. "Dottie," as friends call her, immediately made me feel at home as we talked of her many years as one of Hollywood's biggest stars.

Starting with her first role in the 1936 film *The Jungle Princess*, Lamour made films and appeared on stage and television for the next 50 years. Best known for her roles opposite Bob Hope and Bing Crosby in the "Road" pictures, she spoke to me fondly about her relationships with both actors.

I had a terrific time talking with her about the legions of Hollywood legends she'd worked with. And although she spoke fondly of the old days, she definitely doesn't live in the past. She's quite happy with who she was and is and remains active even today.

After we talked for several hours, I began viewing her incredible collection. There were signed photos to her from W. C. Fields, Carole Lombard, Joan Crawford, Marlene Dietrich, Richard Nixon, and many others; all with inscriptions to her indicating their admiration. There were letters from actors, actresses and world leaders. I looked at the numerous awards bestowed on her throughout her career; props from several movies, scrapbooks, photos, posters and press books.

14 The one thing I really hoped she still had was one of the sarongs she made so famous. No sooner did I ask

than the one she wore in *The Road To Hong Kong* was produced. It was a lovely floral print, designed and built by none other than Edith Head. Other than Johnny Cash being known for wearing black clothing, there is no other entertainer so identified with a piece of wardrobe as Lamour is with the sarong. Even the Smithsonian asked for and received a sarong from her.

After we finished going through the collection, Dottie asked if I thought that the items would be of interest to collectors. I immediately assured her that I was sure there would be tremendous interest if the items were placed at auction. She explained to me that while the items still meant something to her, they might be better off with fans who would appreciate them. It was obvious to me that Lamour didn't need money; she simply wanted to share the items with fans rather than throw them out or relegate them to a storage locker somewhere. I was thrilled to be chosen to auction the collection.

Several months later, in October of 1993, we auctioned many items from Dottie's collection and the fans went wild over them. We sold *The Road To Hong Kong* sarong; numerous autographed photos from her Hollywood peers; several gowns and other items which were gobbled up at record prices. I don't think the money was as gratifying to her as the fact that her fans bought up her items with frenzied interest. And, not only did fans buy, so did "Planet Hollywood" and several other museums.

Several weeks after the auction, my partner, Darrell Talbert, his wife Kym and my wife, Tracie, took Dorothy and Donna to Chasen's for dinner. I had never been there before, but was happy to dine where Gable, Bogart, and virtually any other star worth their salt had regularly haunted. Although most of those luminaries have passed on, the survivors still considered Chasen's their home. As a matter of fact, as we were finishing our dinner, George Burns and Carole Channing stopped at our table to greet Dottie. She introduced us to her longtime friends and told Burns that I dealt in the memorabilia of famous people and jokingly asked for one of his cigars since it would be a collector's item! He immediately dispatched one and asked "You want a holder, too?" This was the capper to a great night of fun and fellowship.

Since that time, we have been privileged to continue a great friendship with Dottie. We have included her items in three of our auctions and now handle all of her autograph requests, as well. It's a pleasure to work with her. And, although she just turned 80 years old, she's just as beautiful and wonderful as she ever was.

Bill Miller is the chairman of Odyssey Group, Inc., an autograph firm based in Corona, California.

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Soloists: Lesley Leighton
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Honorary Pallbearers:
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Herb Steinberg
Lew Wasserman
Roddy McDowall
Earl Holliman

Pallbearers:
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Patrick Hart
Len Hughes

Donations may be given in Dorothy's name to the Motion Picture and Television Fund

Courtesy of Ernest Sutkowski



INTERNATIONAL CROSBY CIRCLE

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15 September 1996

Dear Wayne,

Many thanks for the 60th. anniversary issue which I thoroughly enjoyed. Some very interesting articles and as always the whole thing was high quality.

I found Priscilla's article especially useful as it contained several dates which expanded my ongoing project to produce a diary of Bing's life. The diary now runs to 56,000 words and we have devised a format which will enable two photos per page to be fitted in with the text. We are hoping to have a stiffish colour cover and all in all I hope it will be something that will add to Crosbyana in general. I know that I only sent you an early draft but if either you or Mark have any dates to add they would be much appreciated and naturally they would be acknowledged. We may publish in time for Christmas if everything comes together OK.

All the best to you and your members.

Regards,

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Amateur Swing Contest

By Herb Sanford



Jack Benny, Dick Powell, Ken Murray, Bing, Shirley Ross and Tommy Dorsey

Taken from the book *Tommy and Jimmy—The Dorsey Years* by Herb Sanford (Arlington House, ©1972), this chapter and a half describes the genesis of the Amateur Swing Contest segment on Tommy Dorsey's Raleigh radio show. It also details Bing's brief but memorable appearance on his friend's program on July 20, 1938. The type has been reset with minor typographical changes.

There are times when things happen fortuitously.

The Tommy Dorsey Show was sailing on a high level. Ratings were good. The press raved. Studio audiences screamed. Stacks of fan mail. Sales were up. All was well.

And then a voice was heard in the advertising agency. The cry was: "We need a gimmick!"

It wasn't surprising. It seemed to me we'd heard that song before. But how to answer?

Of course, there were all kinds of suggestions. One was that we interpolate a quiz of some sort. That, some of us thought, was the exactly wrong thing to do. *Information Please* was a good show and it didn't need music. In like manner, a show built around a top swing band would not be improved by interrupting it for a quiz.

We finally hit on an idea for a feature that was related to our show: an Amateur Swing Contest. In a ten-minute segment, we introduced four young instrumentalists, selected from auditions held during the preceding week. Each player, after a few get-acquainted words, played a tune of his choice. Studio audience reaction, registered on an applause meter, determined the winner, who received a \$75 prize and the chance to swing with Tommy and the band.

The word went out and the contestants rushed in. We had to add several people to the production staff to handle the auditions. The aspirants were mostly high school kids and college students. A few were somewhat older — they probably played when they were in school and were still hooked on jazz. Some knew exactly what notes they were playing. Some chose their notes intuitively, feeling what they were playing. Others explored their way through chords, guided by an ear not, as yet anyway, entirely reliable. But in all of them, interest in jazz was real.

All the instruments were represented — drums, clarinet, sax, trumpet, piano, guitar, trombone. There were a few girls, but, despite the success of Phil Spitalny and his All-Girl Orchestra, we found no girl trombone players. Our girls stuck with piano and guitar.

Auditions were held at the agency, BBD & O. A conference room had been converted to a radio studio but continued to function as a part-time conference room. There were times when a meeting lasted right up to our scheduled time for auditions. Advertising executives would emerge from the soundproof room and run square into a legion of tyro musicians coming on strong with riffs and tune-ups. For the more traditional-minded executives, schooled in print media, this was a far cry from the old days.

On the air, it was good fun. The capsule interviews were breezy and amusing. When those kids played, they went for broke. When they played with the band, the studio rocked. There was no doubt that we were reaching the youth market, which was just fine with the sponsor.

The Amateur Swing Contest was enormously success-

ful. It was in tune with the times. It was a ratings-builder. It produced new publicity. Best of all, it heralded our arrival in cities throughout the country. The kids flocked to the auditions at the local stations, the papers took note, and everyone knew we were in town.

We left Chicago behind us. Next stop, Denver. Then on to Hollywood. Tommy and I rode to Denver on the fast and elegant Burlington Zephyr. After a long stretch on the road, and with summer coming on, we were anticipating a pleasant two-month plateau in California.

We talked about what we would do with the show in Hollywood. Naturally, we wanted to take advantage of the locale.

We felt that the Amateur Swing Contest had run its course. It had done a good job, functioning best when we hit a different city each week. We would be in Hollywood for most of the summer, and there would be better ways of renewing and maintaining audience interest. "But," I said, "let's have one final fling. Let's get four picture stars who play instruments and have them be the amateur contestants. We'll treat them exactly the way we treat the kids — pretend we don't know they are stars."

"I like the idea," Tommy said, "but how can we do it? We don't have the budget."

He was right. We didn't. But there might be a way. "You're a pal of Bing Crosby," I reminded Tommy. "I'll bet that, if you ask him to play drums, he'll do it. And if he says yes, I know we can get the others."

Tommy's eyes lit up and glowed. "Okay," he said with just the right inflection.

Tommy had planned to call Bing anyway, naturally. We got together at Bing's house. Tommy greeting Bing as "the Groaner," a bit of nomenclature from the Whiteman days. Tommy asked Bing if he would join us and play drums in this special edition of the Amateur Swing Contest. Without hesitation, Bing said, "Sure, it sounds like a fun idea." A Crosby film was in production at Paramount, and the lot was right next to the NBC studios, then located on Melrose Avenue.

We recalled that Dick Powell, whose current picture was *Cowboy From Brooklyn*, had played trumpet when he was a singing master-of-ceremonies. A Warner Brothers talent scout discovered him in a neighborhood theatre near Pittsburgh. And we had heard that he still had an affectionate spot in his heart for the horn.

We arranged to meet Dick at his home in Beverly Hills. Neither Tommy nor I had met him before. We had nothing to go on except the idea itself and the fact that Bing was playing drums. Dick seemed amused at the idea. He thought for a moment, then said, "You say Crosby is going to do this? Count me in."

We were getting on fine. We had drums and trumpet. Next we remembered that Ken Murray did a vaudeville routine in which he played clarinet. Next day we called on him at his Sunset Towers apartment. He was not hard to convince. By all means yes, he would be there.

We needed a fourth. How about a girl? True, there was no television, but it would be a nice touch. Shirley Ross had recently completed *The Big Broadcast* with Bob Hope and Jack Benny, and *Thanks For The Memory*, in which she and Bob Hope had introduced "Two Sleepy People." We learned that Shirley had played piano when she was at UCLA, and we were told she was better than ever. Shirley was invited, and she said she would love it.

That gave us our complement of four. There were no business arrangements. We were in no position to ask for advance meetings or rehearsals. But they all agreed to show up for dress rehearsal on broadcast day. Tunes were selected. There would be no script to worry about. We would plot the questions; answers would be up to them. The date was set for two weeks ahead.

One day, during a rehearsal break, Tommy and I were having a hamburger at the Melrose Grotto, next to the NBC studios, when Jack Benny strolled in and sat down with us. "I hear you're having some kind of swing contest. You're not going to leave me out, are you?"

We were transfixed. This was incredible. He was asking *us*?

If Tommy and I were not entirely coherent in our reply, there could be no doubt that we extended a welcome.

Now we were five. And a violin, too. It happened because Bing had met up with Jack Benny bicycling on the Paramount lot. He stopped Jack and told him what was going on the next Wednesday. Jack's next stop was our cubicle at the Melrose Grotto.

As it must to all shows, broadcast day arrived. July 20, 1938. Rehearsal was in progress — "Honeysuckle Rose" for Bing, "Ida" for Dick, "Three O'Clock In The Morning" for Ken, "Thanks For The Memory" for Shirley, "My Honey's Lovin' Arms" for Jack. Dick was taking it seriously. He asked for a separate studio, where he could work on his embouchure alone. If one stepped into the hall, the sound from the adjoining studio gave proof he was working at it.

Jack Benny did not arrive for dress rehearsal. We slipped in an extra number for the band, to be used only if he didn't make the show. About two minutes before air time, Jack sauntered in, smiling under his snap-brim hat, smoking a cigar, holding violin and bow at the ready. There was only time to make sure of the key for his number, and we were on the air.

At the top of the show, Tommy introduced a representative of *Metronome* magazine who presented him with the magazine's award for best all-around band. Then came the "amateurs."

As each of our "amateurs" came to the mike, he was asked the usual questions — name, occupation, and so on. Dealing with the stars exactly as he had dealt with the actual amateurs gave us a natural, built-in comedy situation.

Jack Benny was asked what his name was. After a pause of just the right length, he answered, "My name's Jack Benny."

"What is your line of work?"

"I work in pictures."

"You mean you're a movie actor?"

(Deadpan.) "Yeah." (Pause — deadpan.) "I'm a lover." (Big laugh)

There is nothing inherently funny in that line. But Benny's timing and delivery, aided by the situation, made it very funny indeed.

After each one had performed, it was time to ascertain the winner and award the seventy-five-dollar prize. We pretended that the applause meter was so overwhelmed by the swinging performances that it ceased to function. We declared a five-way tie. Then the five of them launched into an animated discussion of just how they would handle the seventy-five dollars, including such

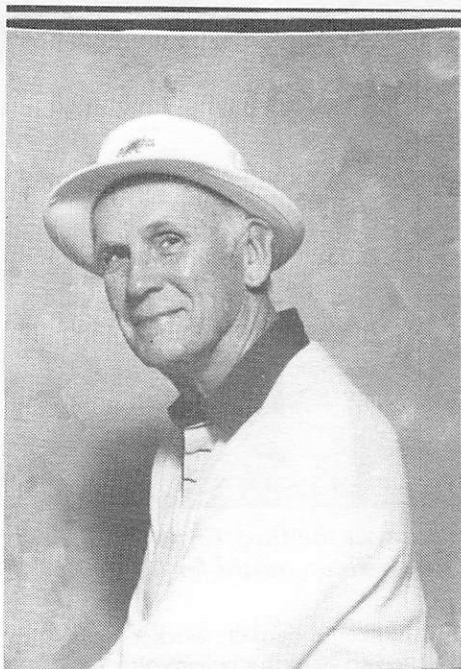
matters as Social Security and agents' commissions.

We closed with a jam session, all five playing "When You And I Were Young, Maggie" with Tommy and the band. It was terrible. The audience howled with delight. Over the applause, Bing was heard to holler, "Hey,

Tommy, you better tell that man from *Metronome* to take back the award."

One thing was sure. Tommy and I never forgot what Bing did for us.

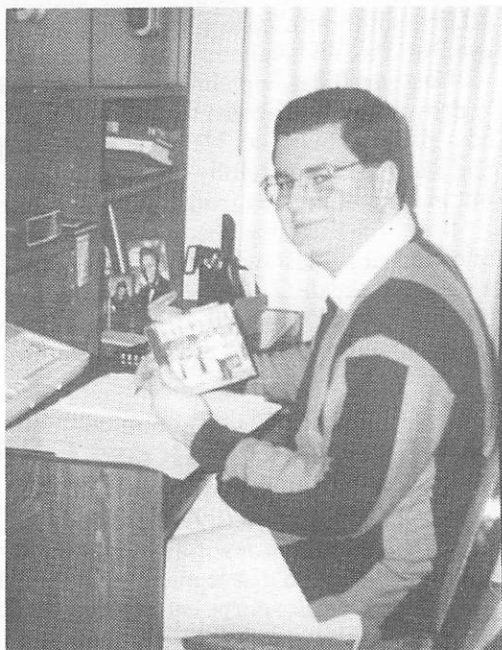
Introducing Our Contributing Editors



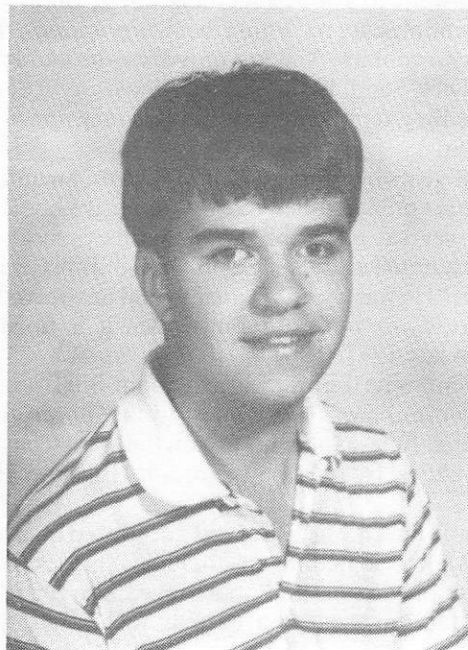
CHARLES BAILLIE is doing the BINGsings section in our journal, covering Bing's CDs, films and other material.



PETER CAKANIC, a Bing fan since adolescence, has written several articles for us, including the tribute to Bill Osborn in this issue.



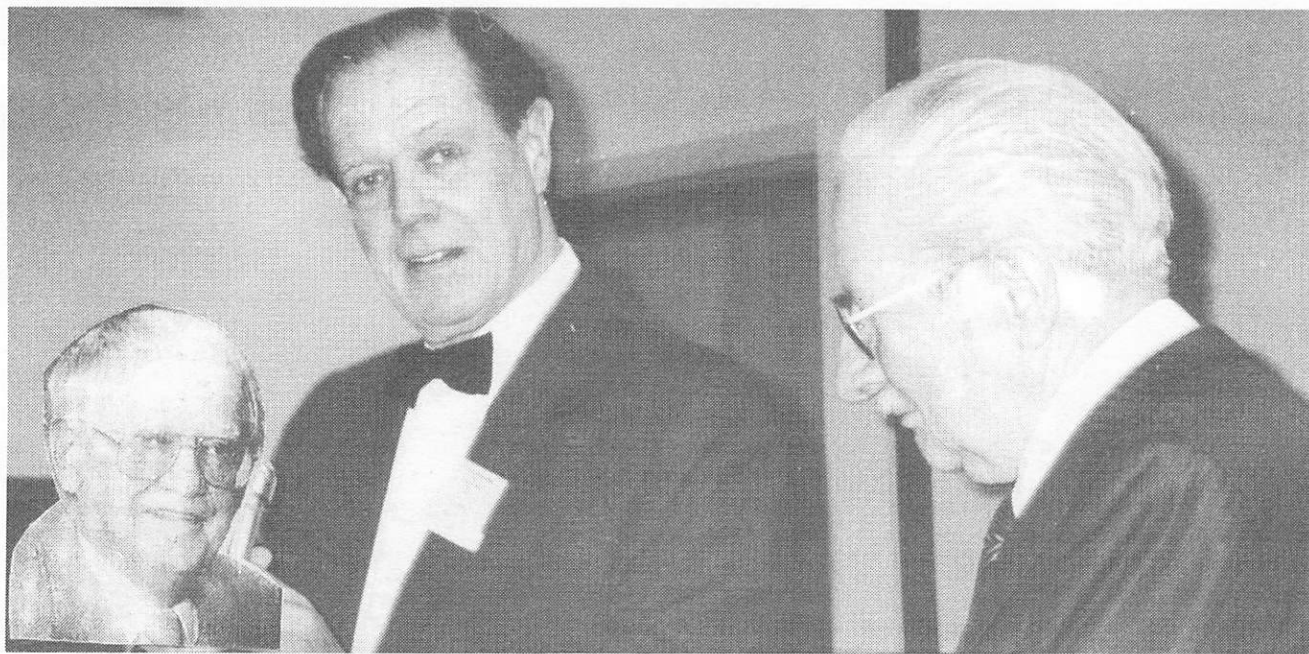
DAVID LOBOSCO, shown in his office, writes the movie articles in each issue and has done many other articles for us.



GREG VAN BEEK has been writing for us since he was in high school, doing articles on Bing and other performers, plus much more.

A Tribute to Bill Osborn

By Pete Cakanic



Pictured is Bill Osborn, master of ceremonies a few years back, at the Bing Crosby Historical Society meeting in Tacoma, WA. He is shown here presenting Ken Twiss with an award for his stewardship of BCHS. Inset: Bob Lundberg.

Bill Osborn, consummate Crosby collector, is the third friend from Bingdom I have lost in a few short years. First there was Ken Twiss, and then the irreplaceable Bob Lundberg, and now Bill, who died peacefully in his sleep July 23, 1996, age 77, at his home in Seattle.

Did you want to know something about Bing? Did you need some obscure recording that few possessed? Bill was the one to contact. And not only Bing; he had Russ Columbo, Dick Todd, Buddy Clark, almost any crooner of the genre Bing represented. Bill could come up with a copy for you.

In recent years he supplied Gary Giddins, an author who has been commissioned to do a definitive book on Bing, with several boxes of tapes for his perusal. In response to a note I sent Gary telling him of Bill's death, Gary wrote, "He was a gentleman. I would have loved to have him read my book on Bing when it is finished sometime in late 1997."

There were some things I learned about Bill from his son Jamie which he was too modest to talk about. It is worth sharing. Bill was a tennis pro on the West Coast in his early twenties. He is in the Victoria B.C. Tennis Hall of Fame.

Tennis was how he met Bing and got started on a lifelong avocation. Sometime in the mid thirties Bing watched him play tennis and approached him for some advice. It was the start of a 62-year love affair with Bing's music.

Bill worked as a disc jockey for a spell and was a source of material to several broadcast Bing biographies. He was a devoted jazz fan and attended jazz performances whenever possible. He also was an amateur magician.

He had been a banker, worked at Boeing Aircraft, then returned to banking before retiring.

Because of Bill's efforts as Master of Ceremonies at the Bing Crosby Historical Society and Bing's Friends and Collectors Society get-togethers, he was one of the better-known Crosbyites. A raconteur and standup comic, he loved to toss bon mots and jokes. At these affairs, some with corn silk "as high as an elephant's eye," and we all laughed lovingly with him.

I last saw Bill in September of 1995 when he graciously drove down to Tacoma to visit with me while I awaited a plane at Sea-Tac. He came with a large envelope and showed me a carefully preserved photo of Bing laid out in his coffin taken from a tabloid magazine.

It was the first time I had seen such a photo. It's kind of eerie that my last recollection of Bill is of him holding a photo of the dead Bing. And now he's gone. I'll miss him like I miss Ken and Bob. Maybe the three can form a Bing Club up there for those of us who will eventually join them.

William "Bill" Ross OSBORN

Born in 1918, passed away July 23, 1996. He is survived by his two sons, Richard and Ronald "Jamie" Osborn; daughter-in-law, Sally Osborn; grandson Keith Osborn. Bill was a gentle man, who loved a good joke. He enjoyed music, sports, entertaining and traveling the world. He will be missed by his family and friends. We love you, Dad! Cryptside service will be held Wednesday, July 31, 1996, 11 a.m. at Evergreen Memorial Park, 11111 Aurora Ave., No. Seattle.

—From a Seattle newspaper.

My Employer—Bing Crosby

By Alan Fisher
As Told To Greg Van Beek

In late May/early June 1996, I exchanged a couple of letters with Alan Fisher, Bing Crosby's butler from 1961 until his death in 1977. Currently, Alan resides in the United Kingdom, but he still has fond memories of working for the Crosbys.

When he learned of my relatively young age (24), he wrote, "You *are* young to be a fan — a thing I never ever was!"

He went on to say, "I admired him as a human being — humane — Christian — honest —

fair — kind — but as an entertainer, he wasn't my type at all. I was *extremely* aware I was living with what is called 'a living legend,' and I was amused by it all. There is a famous saying: 'No one is a hero to his valet.' I think it was Napoleon they were referring to — and it's so correct and so true. You see them as they are — happy — cross — angry — distressed — all the emotions only those living in their 'hip pocket' can see in them."

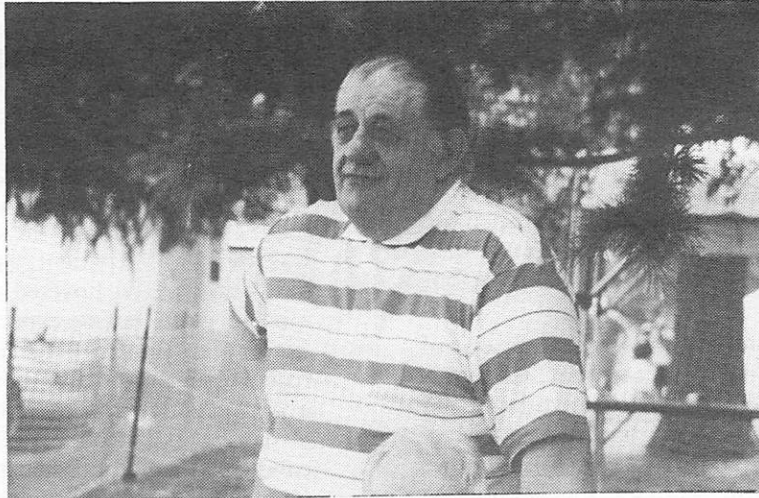
"An ultra, ultra conservative man, an amusing father — strict, but he never really believed in punishment as such. I administered all that! And providing much love and affection is *always* first and foremost in a child's life. Punishment can be applied and it *was*!"

"As an employer, he left one completely alone. If you did your job well, he wasn't interested in bothering you in any way. He loved his home. It was an extremely formal house — candlelight for dinner, fingerbowls, etc., but that formality came from me. But it was so easy, as the 'setting' was so elegant and luxurious."

"Mr. Crosby could have been put in a field alone with a gallon of water (purified!), a can opener and two cans of corned beef, and he would have survived. He truly needed no one. Of course we cosseted him totally, though he was quite unaware of this. Our whole lives quietly revolved around his axis."

Regarding the rumors of Bing being a "loner," Alan had this to say: "He knew everyone and everyone called him. He was available to all, but seldom rang anyone. His friends, I must say, were — almost to a man — tycoons of industry. In my humble and probably quite inaccurate opinion, he did not feel acting was an honorable profession — singing, either. He truly admired men with brains who had made it to the top."

With regard to Bing's moral beliefs, Alan wrote: "He was an extremely moral man — whilst married — I am not talking of him as a widower. I saw him as a married



Alan Fisher at the 1991 Golf Tournament

man. Women were drawn to him. He loved to smile, wink, flirt, but he was essentially, 100% in fact, a one-woman man."

I asked if Bing ever sang around the house or played records. Alan responded, "He never played his own music in his own home. He seldom — no *never* — sang at home either, other than three bars coming into breakfast. Of course guests in his home meant the drawing room after dinner, a log fire in the winter, then on rare —

rarest — occasions they would end up around the piano, but it took two glasses of champagne to do it. Basically, he was quite a shy man."

Of the people Bing was fond of, Alan mentioned: "Of course Bob Hope (Dolores was in fact Mary Frances' godmother), Perry Como, Frank Sinatra and others. He adored Pearl Bailey. The children called her 'Aunt Pearly Mae.' He loved England most of all (after America!), Irish people he loved, and he admired the Queen of England enormously and met her several times."

I wasn't sure if Alan was still working for the Crosbys when Bing passed away. Alan wrote: "Yes, I was with the Crosbys when Bing died. In fact, I accompanied Harry to pick up the body in Madrid, as Harry was too young by Spanish law to claim his father's body. So I represented Mrs. Crosby."

I asked Alan about the time that Fred Astaire dined with the Crosbys. Alan wrote: "He dined only once with the Crosbys, and oddly it was in a house the Crosbys rented in London. Of course Fred was superbly turned out, but quite feeble, actually. He was to appear on a Christmas show after the dinner. Maybe it was the show Bing Crosby televised in England?" (NOTE: It was in fact Bing's 1975 Holiday Special, which aired on CBS on December 3.)

I was curious if Kathryn had sold the Crosby estate in Hillsborough, and Alan said, "Kathryn still owns the Hillsborough house. She lives in Nevada for tax reasons, I think. She is often in Hillsborough, and she loans the house to her family. She does entertain there a lot."

I questioned Alan about the Barbara Walters interview with Bing in May 1977. He replied: "The Barbara Walters show was very good. She was with us for two days. Two years later, probably, they did a mini-biography of her for *TV Guide* magazine, and in it she spoke so kindly about me. After taping the interview with Mr.

Crosby, upon returning to New York, she sent me a handwritten letter — such a nice gesture. She is so attractive up close—incredible legs. In fact Mr. Crosby said to me, ‘Alan, she’s got wonderful legs.’ ”

Alan said he was never a fan of Bing Crosby, so I said, “Bing was fond of just about every type of music. Did he share any of your tastes in music?” Alan replied, “I wonder! I did once try to persuade him to record a piece Louis Armstrong sang in one of the Bond films. It was called something like ‘We Have All The Love In The World.’ I felt he could have given it such ‘timbre.’ Of course, he didn’t heed my pleadings!!”

I asked what a typical meal was like in the Crosby home and what types of food were favorites of Bing’s. Alan went on at great length! “Gosh, he had *so* many favourites! When we served asparagus or fruit, we always served fingerbowls with leaves of lemon-scented verbenä. People dipped their fingers in the bowls and crushed the leaves. This released a lovely lemon scent. What it was, really, was a bit of show business. It looked elegant, but did serve a purpose.”

The whole family *adored* caviar. Whenever one of the four boys rang to ask me “What can I get Dad for his birthday, Father’s Day, Christmas, etc., I invariably said a pound of Beluga caviar. So we had it a lot. Most people like it plain, spooned onto a piece of toast, but we had it served in a caviar dish, set in ice. Finely-chopped onion in one crystal bowl — white of egg (hard-boiled eggs) passed through a sieve, in another bowl. Yolk of egg in another bowl. Sour cream in yet another bowl. That first course at any dinner was always a winner! I chose the menus, which was easy, as I knew exactly what they liked.”

“Mr. Crosby loved ducks he shot himself; quail done Texan style; Irish stew. Another favorite was roast beef and Yorkshire pudding, or roast lamb — mint sauce —

very, very ordinary tastes, actually.”

“For dessert, a peach pie with homemade peach ice cream; an apple pie with cheese melted over it; a chocolate souffle with vanilla sauce over it. A special dessert was creme brulee cheesecake served with a thick wedge of lemon which they squeezed over it — try it! The lemon over the creamy cheese is superb. Our cook was famous for lemon ice (homemade) with a lovely almond cookie.

“Mushrooms, Mr. Crosby said, was like serving him buttons! So, no mushrooms.”

He loved his tea at 5:00 p.m. — very English! And he never missed it — again with a cookie, milk in his tea, no sugar.”

“Mr. Crosby was punctual. One could set ones watch by him. When he said dinner at 7:00 p.m. he meant dinner at 7:00 p.m. Very much a creature of habit.”

My last question was how Bing handled his convalescence after his fall from the stage in 1977. Alan said, “He was an adorable patient, asked for nothing — well, he didn’t need to. We hovered over him all the time. He was morose, glum, but we expected that. First there was the cancer scare (in 1974), then the fall off the stage. To have recovered as he did and to have died as he did was such a worthy end — too soon, of course.”

Too soon, indeed! I want to thank Alan for being so candid with me and sharing some memories of Bing Crosby for the 60th anniversary of his fan club. As he said, “Where would these ‘idols’ be if it weren’t for subscribers to fan clubs?”

A NOTE FROM GREG: I missed a radio show of Bing’s where George Burns was guest. He was on Bing’s June 6, 1951 Chesterfield show. The show should have been included with my George Burns memorial article in the last issue. Sorry!



6 June 1996

FEINSTEIN

Dear Wayne Martin:

One of the great musical influences in my life continues to be Bing. I listen to his recordings constantly and am always, once again, amazed at his brilliance.

Thank goodness for organizations like Club Crosby who keep his name and work alive as he is much too neglected.

Long live Bing!

Kind regards,

MICHAEL FEINSTEIN
(dictated but not read)

MF:mcs

A Tribute to Ella

By Greg Van Beek

"Man or woman, or child, Ella is the greatest," Bing once said about Ella Fitzgerald. On many occasions Bing cited her as his favorite singer. Sadly, the world lost this great artist on June 15, 1996 at the age of 78. She had been suffering from diabetes and its circulatory system complications for many years. In 1993 both of her legs were amputated below the knees.

Ella Fitzgerald was born on April 15, 1917 in Newport News, VA. During her phenomenal five-decade career as the most celebrated jazz singer of her generation, Ella recorded some 250 albums and won 13 Grammy awards. Her first major hit song was "A Tisket, A Tasket," recorded in 1938. For some unknown reason, she never made a recording with Bing Crosby, even though both of them were under contract by Decca Records.

In a 1973 interview with John Salisbury, Bing had this to say about Ella: "She stands alone for many reasons. I think the scat singing she does is uniquely hers and nobody comes close to it; she can just go around a chord like an accomplished jazz musician and hit notes, finishes and climaxes like she's playing a saxophone or cornet or something. She's a great lady, too; just as simple and uncomplicated a woman as you've ever met in your life—a lovely lady."

Even though Bing never did any commercial recordings with Ella, he did manage to have her as a guest on



Sketch by Peggy O'Neal

his radio show many times. Together they sang some great duets. Among them was a tune called "Stay With The Happy People" and a dynamite version of the novelty-type song "Istanbul." That featured a brilliant trumpet solo by Ziggy Elman. She also duetted with Bing on "White Christmas" in 1953.

They also appeared together on a couple of TV shows back in the 1960s, including a 1967 *Hollywood Palace* show during which they performed the familiar medley of "Row, Row, Row Your Boat"/"London Bridge Is Falling Down."

Like Bing, Ella has no equal. She will be sorely missed by not only the legions of jazz lovers, but by lovers of American popular music in general. As Mel Tormé put it, "Her loss is irreplaceable."

There is a marvelous compilation CD of Ella and Bing duets called *My Happiness* which I would highly recommend. It is on the Parrot label, PARCD-002. This disc contains the majority of their performances together.

ELLA AND BING ON RADIO

Bing Crosby Shows for Chesterfield. CBS.

Nov. 9, 1949. With the Mills Bros.

Nov. 23, 1949.

May 3, 1950. With Al Jolson.

Nov. 29, 1950. With The Firehouse 5 + 2.

Nov. 28, 1951.

(Also the CBS 20th Anniversary Salute to Bing. Jan. 9, 1951.

Bing Crosby Shows for General Electric. CBS.

Dec. 18, 1952.

Jan 1, 1953.

Dec. 13, 1953.

Dec. 27, 1953.

Feb. 14, 1954.

ELLA AND BING ON TV

The Hollywood Palace. ABC-TV. Feb. 18, 1967.

The Carol Burnett Show. CBS-TV, Nov. 3, 1969. Bing and Ella are guests.



Sketch by Margaret Curl

My "Bing Life"

By Carmel Gene Gallegos

With so many of us original or World War II Crosbyists now "passing on," I'd like to share my Crosby memories and personal *modus operandi* with the younger "Bingites." I hope a few of you can relate to my "Bing Life."

I grew up on Northern Manhattan Island, New York, never failing to listen to Bing croon on his Thursday night Kraft Music Hall shows as I did my homework from the same high school attended by Henry Kissinger, General Colin Powell, and baseball Hall-of-Famer Rod Carew. Graduating in 1941, I was enthralled when I heard Bing's 1940 Decca recording of "Tumbling Tumbleweeds" at a cousin's home in Brooklyn. I started my Crosby collection with those 35-cent blue Deccas from Macy's or Gimbel's. After a brief service in the Second World War, I "serendipity-ly" worked at the Decca Distributing Corp., New York, from 1947-1949. There at Decca I used to see a young Howard Levine (then about 21), one of the world's foremost collectors and connoisseurs of Bing, come in and get every new Crosby record as it was released.

From being a young New York Crosby enthusiast in Bing's gold-record years, his voice became even more a treasure during my monastic and postal years of the 50s and 60s. Then, getting to know personally foremost collector Jack Souther in San Francisco in 1969 and Gonzaga University's library and Crosbyana collection in 1972, the remaining years of this never-married old Bingster have been all Bing, apart from my Roman church and football patronage of the 49ers and the University of Notre Dame.

The best and most memorable years have been the last two decades, even with Bing gone. Starting with Jack Souther and the late Fathers Dussault and Clifford Carroll at Gonzaga, this Crosbyist has met many wonderful worldwide Crosbyphiles, including some dear deceased. Of cherished memory to me are Renée Chester and Reg Bristo of the U.K., Ken Twiss, Larry Kiner and Bob Lundberg of the U.S.A., and not forgetting Gary Crosby and Phil Harris of Bing's "intimates."

And all of you living Crosbyites are likewise remembered—and often thought of—from my attendance at seven Crosby banquets here in Tacoma, four Crosby Golf Pro-Ams at Pebble Beach, a Crosby banquet in London in May 1983, and even seeing a few of you at Bing's grave site. I especially treasure visits to Priscilla Koernig at her exquisite Crosby Room in San Mateo, California and to Les Gaylor's total Crosby home on the Isle of Wight in 1982. Yes, it was also so good to see memorials and plaques to Bing wherever one travels, for example at the London Palladium, the B.B.C., Brighton Music Hall (U.K.), Pebble Beach, Laguna Honda Hospital in San Francisco, and (promised in 1979) the La Moraleja golf course in Madrid, where Bing died. (I have not personally visited the Hollywood spots.)

Yet the very top highlights of this old collector-traveler have to be witnessing the unveiling and dedication of the "Crosby Bronze" at Gonzaga University on

with Kathryn Crosby, Phil Harris, Jimmy Van Heusen, and so many of the worldwide Crosbyists. Later I saw many of you and Kathryn at the vast Crosby auction in San Francisco in May 1982, and these highlights ended with seeing Kathryn at the Crosby Pebble Beach Pro-Ams of February 1983 and 1984, and at her Hillsborough mansion in February 1984, when she autographed her book *My Life With Bing*. She signed (to the later-deceased Patricia Firth) in this manner: "To Patricia, from Carmel and me, Kathryn Crosby." Really sweet! But I missed her and *State Fair* last fall in California.

Now I wish all my younger and older fellow Bing collectors my prayerful best, *always*. I close this letter from my apartment, situated just two miles from the family house where Bing was born back on May 3, 1903 (church baptismal and Gonzaga record files). This apartment still holds some 2,000 Crosby records, together with later-day videos, CDs and about 500 of the Bing U.S. postage stamps purchased from 50 clerks at 25 post offices. Later, when the Good Lord "calls me," I am "plotted" and "headstoned" 29 yards from Bing at Holy Cross Cemetery, Los Angeles.

For now, this D-Day, June 6, 1996. I ask God to richly bless you all—and your families.

Ever in HIM and our Bing,
Carmel Gene Gallegos.



Carmel Gene Gallegos (at left) and Brother Joseph, C.M.R.I., downstairs at the Crosby Alumni House of Gonzaga University on November 2, 1993. This was the Spokane home of the collegiate and younger Bing and his family, 1906-1925. Brother Joseph is pointing to the Gallegos brick, which helped to buy the home in 1981.

A Reminder: As indicated on page 2, prints suitable for framing of our cover sketch may be ordered from the artist, Jon Oye, 5831 N. Central Ave., Chicago, IL 60646. Cost: \$5.00 plus \$3.00 postage.

State of Pennsylvania Honors Eddie Lang

By Anthony DiFlorio III

The culmination of a decade of hard work came to fruition for Tom and Ed Massaro in South Philadelphia. The two brothers saw their uncle, jazz guitar great Eddie Lang (nee Salvatore Massaro), honored by the Pennsylvania Historical and Museum Commission with the dedication of an official State Historical Society commemorative marker near his childhood home at 7th and Clymer Streets, across from the famous Saloon Restaurant.

It was truly a family affair for the Massaros. The wives, children, sister, relatives and friends of the clan attended the ceremony. The program began at 1:00 P.M. with an invocation by Fr. Donato Silveri, pastor of St. Mary Magdalen DePazzi Church. Then Tom Massaro introduced long-time family friend U. S. Representative Thomas Foglietta (D-Pa), who reminisced about his family's friendship with the Massaros, and the great esteem with which Lang is held by jazz aficionados throughout the world. Foglietta proudly described South Philadelphia as the birthplace of many great entertainers like Mario Lanza, Bobby Rydell, etc. who were inspired by the fame of Eddie Lang.

Lang was truly the "Father of the Jazz Guitar," as the marker proclaims. "He was born Salvatore Massaro in 1902 and lived in this area as a boy. An accomplished soloist, Lang worked with Joe Venuti, Paul Whiteman, the Dorseys, and others. He was Bing Crosby's accompanist when death cut short Lang's career in 1933."

Eddie's renown came in the 20's and 30's when he revolutionized the jazz guitar. He played in legendary bands like the Mound City Blue Blowers and the Scran-



EDDIE LANG

ton Sirens with the aforementioned Dorsey Brothers. He accompanied the likes of Louis Armstrong, Al Jolson, Ruth Etting, Bessie Smith, the Boswell Sisters and Bix Beiderbeck. With Paul Whiteman, Lang appeared in one of the first technicolor musicals, *The King of Jazz* (1930). Eddie Lang has inspired generations of guitar players. From Les Paul in the 30's, to Tony Mottola and Art Caiola in the 40's; Bucky Pizzarelli in the 50's, Pat Martino in the 60s and Bucky's son, John Pizzarelli, Jr., who carries on the Eddie Lang tradition in the present day. His death was mourned by thousands in Philadelphia.

The Massaro brothers had previously seen their uncle inducted into the Philadelphia Music Alliance Hall of Fame and honored by the Mellon Jazz Festival. In 1991 they attended a week-long celebration in the small village of Monteroduni in the Molise region of Italy in Eddie Lang's honor. This was the ancestral home of Lang's parents, Dominic and Carmella Massaro.

Janet Klein of the Pennsylvania Historical and Museum Commission officially unveiled the distinctive blue and yellow marker and Eddie Lang recordings were played to mark the occasion.

The Massaros extended their gratitude to historian Celeste A. Morello, a tireless advocate for Italian-Americans with the state, who was the catalyst for this well-deserved honor.

Eddie Lang was a soft-spoken man who let his talented fingers do the talking. And when they did, the whole world listened.

Anthony DiFlorio III, a member of Club Crosby, has given us permission to reprint his article from the December 14, 1955 issue of the ITALIAN TRIBUNE NEWS.



EDDIE LANG DAY was celebrated in December 1995 in Philadelphia with the dedication of a historical marker.



The International **AL JOLSON** *Society*

Dolores Kontowicz, Secretary . 11520 W. James Ave. Franklin, WI 53132 . Tel. (414) 529-2868

June 21, 1996

Mr. Wayne L. Martin
435 So. Holmes Ave.
Kirkwood, MO 63122

Dear Wayne:

As Secretary of the International Al Jolson Society, I have been requested by our President, Bruce Wexler to write you a letter of congratulations.

From what he tells me, your organization, the Bingang (Club Crosby) is this year celebrating its 60th anniversary! On behalf of Bruce and the other members of IAJS, may I extend our congratulations to you and your members. I don't believe there are too many fan clubs in existence that can claim that longevity. We tip our hats to you!

Bing and Al were good friends in the years they knew each other; a mutual admiration existed between them. One only has to listen to the old radio shows they did together to sense the fun they were having – and, of course, this enjoyment was passed on to the listener.

Our Society will be 50 years old four years from now (2000). We know all the trials and tribulations associated with keeping a working organization going over the many years. We still have some of the original members in the Society (including myself) and hope to continue on infinitum.

May we also wish you many, many years of production and enjoyment.

Sincerely yours,

Dolores Kontowicz
Secretary, IAJS



The AT&T-Pebble Beach Pro-Am

(Formerly The Crosby Clambake)

Jim Murray, Pulitzer-Prize-winning sports writer for the Los Angeles Times, was a great friend of Bing's. He has written several columns on Bing over the years on the Clambake, Del Mer Race Track, and Bing's close ties to all sports. While Kathryn pulled Bing's name off the tournament, Bing's sons Harry and Nathaniel are still on the Board of Directors for the AT&T--and Jim Murray wrote another column in the Times on December 14, 1995.

--Charles Baillie

**JIM
MURRAY**

Bing's Concept Not Half-Baked

LA QUINTA, Calif.—In 1937, Bing Crosby was unarguably the most popular entertainer in the United States, maybe the world. His records grossed in the millions, his films filled theaters. Every kid in America singing in the shower pretended he was Crosby. Crosby pioneered a new way of singing that went into the language as "crooning."

Everybody wanted to be Bing Crosby. But Bing Crosby? He wanted to be Sam Snead. Ben Hogan. He wanted to be a golfer.

He was a scratch player. He tried out for the U.S. Amateur in the days when it was almost *the* major. He played in the British Open.

His zest for the game, his desire to match shots with the best, led him to hit on a unique format that revolutionized the way tournaments were conducted from then on. Bing wanted to play with the pros. So, he invited a select company of them and then picked pals, all from show biz, to play with them.

He called it a "clambake," and it was meant to be a midwinter lark for the pros at Rancho Santa Fe. No one knew he was inventing a new way to merchandise the game of golf and lock up lifelong ties to charity.



BING CROSBY:
He's dreaming of a light driver . . . just like the one he used to qualify for the British Amateur in 1951.

That first year, rain fell. And fell and fell. The three-round tournament was reduced to one round (Sam Snead won it with a 68).

It didn't matter. The field simply gathered around the piano or the bar. This was a more innocent time in golf when Walter Hagen could

show up on the first tee in a tuxedo and dancing pumps or Tommy Armour would put down his glass of Scotch to pick up a club.

Bing thought he was staging a party, not a revolution. But the pro-am became as integral a part of the game of golf as the three-putt. It's hard to imagine a regular tour event today without the pro-am. Corporate America embraced the idea like a lovesick octopus.

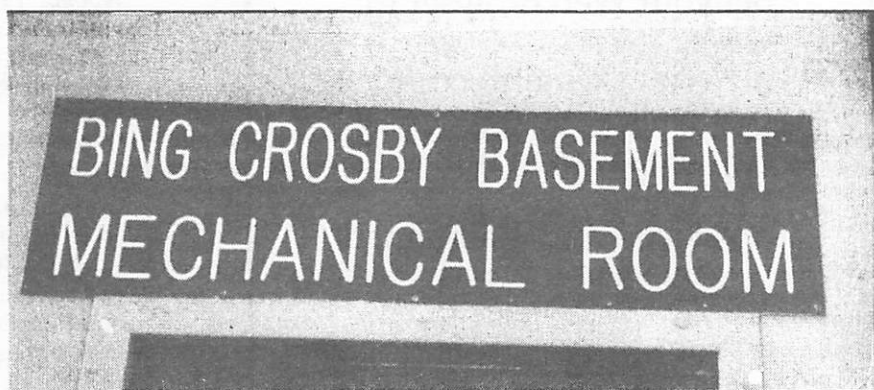
Raymond Floyd always hankered to re-create the mood and style of that original Crosby. He took his idea to his corporate sponsor. The result is the Lexus Challenge, which is being contested at the Citrus Course here this week. It has everything the original Crosby had but the singing around the piano or the midnight poker games.

That can make the game fun again, but the tournament can never wholly re-create the old Crosby. There is one big addition the Crosby never faced—television. When you missed a shot in 1937, only your partner knew it. Today, it's on NBC. Coast to coast.

Bryant Gumbel is accustomed to being a Big Star on television. The trouble with golf is, it doesn't understand that.

SPEAKING OF CELEBRITY NAMINGS: Phil Proctor of Beverly Hills sent us a curious tribute he found to Bing Crosby on the Paramount Studios lot. We're not sure Der Bingle cherished it as much as his 1944 Academy Award, but we rank it up there with some of our favorite Southern California landmarks, such as:

- The Johnny Carson Draw Board, UCLA Tennis Center
- The Raymond Burr Greenhouses, Cal Poly Pomona
- The Frank Sinatra Jr. Room, Desert Hospital, Palm Springs
- The Burgess Meredith Driveway, Malibu



Tribute that may not have been the high note in a famous crooner's career.

A Year in the Life of Bing Crosby

1936

By David E. Lobosco

This is the first of a new series of articles written especially for BINGANG by David Lobosco.

The year 1936 was a banner year for Bing Crosby. Even though the year only marked Bing's tenth year in show business, he was quickly approaching the peak of his ability. Crosby made a total of three films in 1936: *Rhythm On The Range*, *Anything Goes*, and *Pennies From Heaven*. None of them would go on to become an epic movie event, but *Pennies From Heaven* proved for the first time that Bing could act. Despite Bing's three entries into celluloid history, he wasn't on the list of top box office draws in 1936. Heading the list was Shirley Temple, Clark Gable, Fred Astaire, and Robert Taylor (in that order).

The year 1936 marked Bing's second year at Decca Records. Bing's star was still rising as a recording celebrity, but he did wax some memorable songs. His recording of "Pennies From Heaven" was his only number-one hit of the year, staying number one for ten weeks. Other top ten songs Bing recorded included "The Touch Of Your Lips" (#4), "Robins And Roses" (#2), "I'm An Old Cowhand" (#2), "I Can't Escape From You" (#7), "Empty Saddles" (#8), "South Sea Island Magic" (#3), "Me And The Moon" (#9), and "Let's Call A Heart A Heart" (#10).

On January 2, 1936 Bing Crosby began his decade-long association with Kraft Cheese, when he broadcast his first Kraft Music Hall on Thursday for NBC. Bing sang "Eeny Meeny Miney Mo," "I'll See You In My



Funny lady Martha Raye made her movie debut in Paramount's 1936 film RHYTHM ON THE RANGE, with Bing Crosby, Frances Farmer and Bob Burns.

Announcing

A Bing Crosby
Home on the Internet

Set your Web Browser to:

[http://www.kcmetro.cc.mo.us/
pennvalley/biology/lewis/
crosby/bing.htm](http://www.kcmetro.cc.mo.us/pennvalley/biology/lewis/crosby/bing.htm)

Developed and maintained
by Steven Lewis.

Your comments and
criticisms are welcome.

Dreams," and "Boots And Saddles." On that first show Bing had no guest stars. However, his guests in 1936 would include violinist Joe Venuti, actor John Barrymore, and comedian Jack Oakie.

In 1936 Bing bought an interest in a promising heavyweight boxer, Georgie Turner. He also helped songwriter Johnny Mercer get a start in Hollywood by having him write a song for his movie *Rhythm On The Range*. 1936 was also the year Connee Boswell struck out on her own when the Boswell Sisters broke up because of the older sisters getting married. Bing was instrumental in getting Connee a record contract at Decca.

In current events, Jesse Owens won four gold medals in track events at the Berlin Olympics, infuriating German autocrat Adolph Hitler. Margaret Mitchell published her first and only novel that year. Her novel *Gone With The Wind* would sell a million copies in six months and win her a Pulitzer Prize a year later. Also, President Franklin D. Roosevelt was re-elected President in the greatest landslide ever, carrying all 48 states. The year also marked the birth of Club Crosby. As the song goes, "You must have been a beautiful baby, 'cause baby look at you now!" And that was a year in the life of Bing Crosby. . .

I hated being Bing's brother

By BOB CROSBY
as told to MARTIN ABRAMSON

Overshadowed by his crooner-brother, Bob Crosby used to brood, sulk and blow his top when anyone mentioned Bing. As a result, he got a reputation in show business for being an introvert and "a loner."

This article originally appeared in the July 22, 1958 issue of LOOK. Courtesy of Pete Cakanic. Not all the original pictures have been reproduced.

I'm the Crosby who thought he wasn't lucky. People always ask me what being Bing's brother has done for me, and I'd like to set the answer down flatly and frankly: It checkmated my career for about 10 years, condemned me to personal despair for at least that long and warped and shriveled me psychologically. None of this was Bing's fault. I suffered from a strange emotional infection I call the "brother complex." This is a story I feel I can tell because now I've had enough success to become immune to any gallery shrieks of "sour grapes."

Ever heard of George Hope, Frank Berle, Freddy Goodman, Harry Jolson or Herb Miller? All talented



is susceptible to it, whether his or her successful kin is scientist, surgeon, senator or merchant prince. I even know the son of a butcher who became an introvert because he couldn't cut a slice of bacon as thin as his dad.

Psychologist Raphael H. Rhodes has reported that "the adjustment to the fame of a close relative is a serious and common, yet little discussed, problem in American society." One symptom of this "brother complex," if I am any true barometer, is that adult victims tend to behave like asinine juveniles. Once, for instance, my band, the Bobcats, was booked to play a dance hall in the South. We were greeted by a large sign the dance-hall owner had thrown up: "Tonight, See the Bobcats, Led by Bing Crosby's Brother." I charged into the impresario's office, spitting mayhem. "Get rid of that

Whatever he did, Bob felt everyone thought Bing could do better. Here, he tells how he finally escaped from the emotional mud pits and established himself as a success.

fellows, they found that, in the entertainment world, the burden of following brothers like Bob, Milton, Benny, Al and Glenn was equivalent to lugging a 500-pound pack over the summit of Mount Everest. This "complex" curdles older relatives, too, if the younger is the first to make it big. And it isn't limited to males. It created trouble between sisters Olivia de Havilland and Joan Fontaine and made actress Maria Riva suffer for years because her mother was named Marlene Dietrich. Nor is it a bugaboo confined to show business. Any member of a family that has been touched with a smidgen of glory

sign or I quit now," I screamed. Shocked, he asked, "What's the matter? Aren't you really Bing's brother?" I didn't answer, just slammed out the door. The Bobcats pulled me off an outgoing train, then got the promoter to rip down the sign, even though he insisted it would cut the box-office take by \$1,500. As if in retribution, he vanished with the payroll when our booking was up.

It used to gall the life out of me to have people seek me out after a show just to see if Bing had come to visit or to ask me to mail them Bing's picture. There was the time in New Orleans when I was shooting golf on a

public course and suddenly found myself mobbed by over 500 screaming youngsters. Somehow they'd gotten the idea that Bing was playing. When I began signing autographs as *Bob Crosby*, the crowd dispersed like snowflakes in a teeming rain. I walked off the course and sulked in my hotel room for the rest of the day. I've always been daft about golf and can play it as well as Bing, yet I couldn't enjoy the game for several years because I felt that it was "Bing's game."

and they expected so much of me that I couldn't possibly deliver. Discouraged, I went down to Hollywood to look up Bing.

"Can you give me some professional singing lessons?" I asked. "I guess that's all I need to make good." Bing settled back on his couch, looked at me thoughtfully and said, "Keep your nose clean, kid." That was my singing lesson.

I tried my luck on Broadway, but word was already

"The word was out that the junior Crosby was no senior Crosby."

As most people know, the seven Crosby kids — Larry, Everett, Ted, Bing, Catherine, Mary Rose and myself — were brought up in Spokane, Wash. Dad worked as a bookkeeper in a pickle factory. And Mom — well, the class of 1776 had nothing on Kate Harrigan Crosby when it came to teaching rugged independence. "God gave each of you two feet and I want you to stand on 'em!" she used to say. We all worked our way through school by taking after-hours jobs. When I was six, Bing was deputized by mom to teach me how to swim. His approved method was to give me a few basic lessons, dump me in a lake, and say, "O.K., kid, now swim." Then he'd loll on the beach, croon, "Boo-boo-boo-boo," and act as if he had wax in his ears when I screamed, "Hold me or I'll drown!" I didn't drown. Instead, I learned to swim faster and better than all the other kids.

Bing left home soon after that, and for many years, our relationship was limited to fleeting visits, picture post cards and old uniforms from the Paul Whiteman band, which he sent by parcel post and which fitted me like an Army tent. When he hit the golden lode, I felt terribly proud because he was my brother and terribly awed because he became a sort of distant god. His sudden rush to fame blurred all my early lessons in self-reliance. I was interested in show business too, and I got the half-baked idea I could now make the big green without bothering with such details as a long apprenticeship, hard knocks and hard work. All I had to do was trot out the magic name.

Well, the name got me jobs all right. I was a fresh-faced kid of 15½, with my experience limited to singing in amateur shows and in high-school socials, when bandleader Anson Weeks took me on as vocalist. The salary was a king-sized \$100 a week. When I left home to join the Weeks band in San Francisco, dad took \$25 out of a teapot he had cached in a kitchen closet and handed it to me for railroad fare. Then, he gave me some parting advice. "Son," he said, "it'll cost you \$12 a week for room and \$9 for food. Figure \$4 for laundry and keeping your shoes shined. Tips will be \$2. That leaves \$73. Send me that and I'll put it in insurance for you. Before you know it, you'll have enough paid in to borrow on."

I didn't send dad any money for the first two weeks. I used it for a high old time instead, figuring there'd be plenty more where those \$100 bills came from. But at the end of those two weeks, the spigot ran dry — Weeks tossed me out on my ear.

Other bandleaders hired me and then fired me with similar revolving-door speed. They thought they were hiring another Bing — a faultless, finished performer —

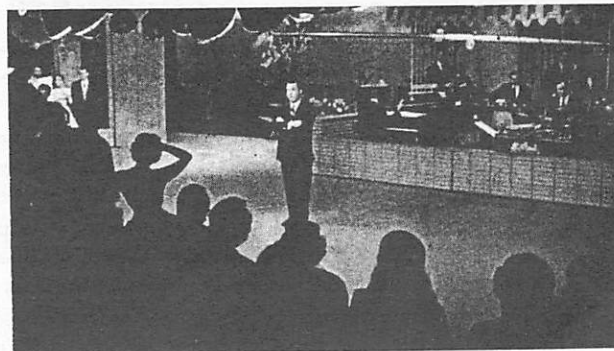
out that the junior Crosby was no senior Crosby. Broke, I wired Bing, asking for a loan. His answering wire read: "You can't reach me, regards, Bing."

Bing never got any jobs for me, never opened important doors, never advised me on bookings, rarely came to see me perform. I didn't realize that he was doing me a favor; that he wanted me to gain the self-confidence and the enduring success that comes when you build it yourself, brick by brick. All I saw was cold disinterest in me and my career, and it inflamed emotions already painfully chafed. From a feeling of brash overconfidence, I skidded to the other extreme and wrapped myself in a cloak of inferiority and self-pity.

The fact that I resembled Bing in appearance, mannerisms and voice only compounded my sense of frustration. I was haunted with a double-edged phobia: first, that my inadequacies as a performer would shame the great legend Bing had created; and, second, that I would always be falsely suspected and resented for riding on my brother's coattails. That was why I chose to be a band-leader. They could say Bing was a better singer than I, but they couldn't say he had a better band. By gosh, I was going to top him at something!

While "sippin' sodas" at Charlie's Tavern, I met a covey of hep cats who'd been tootling away evenings in a musty New York basement. Gil Rodin organized them as the Bobcats, with myself as nominal leader. During the next seven years, we were jazz-mad gypsies, roaming the country to play dance halls, picnics, carnivals and cabarets.

Throughout this period, I never talked about Bing in public and almost never in private. I never went to his movies, played his records or listened to his radio shows, because I didn't want to take the chance of copying his style, even unwittingly. I insisted on contracts that stipulated, "Not to be publicized as Bing's brother." My brooding habits, my frequent sulk periods and my



On CBS radio and TV, Bob won a place for himself as a star and a Crosby.

emotional flare-ups gave me a reputation as a loner.

For all the experience and savvy I picked up with the Bobcats, I found myself in a professional rut. I sang along with the band, but insisted on being regarded as just a cog in a group act. I refused to make with the pleasant chatter and would not allow myself to project as a personality. In my frantic efforts NOT to be like Bing, I unconsciously changed my natural singing style for the worse.

No one could ever accuse the U. S. Marine Corps of

The results were heartening. We got better bookings than before the war and made a number of successful recordings. One night, a CBS executive heard me at a benefit and signed me as singing star and emcee of the *Club 15* radio show. Cynics insisted the public would never accept TWO Crosbys on the air waves, yet, before long, *Club 15* was one of the most popular programs of its kind. On top of that, Jack Benny signed me as a regular on his radio and TV program at \$3,000 an appearance. In 1953, CBS put me in charge of my own

Bob never played Bing's records, listened to his radio shows or saw his films

running a social-service mission, yet the marines were the boys who finally got me back on the track. In 1943, during World War II, I found myself wearing a lieutenant's bars in Hawaii. With no USO acts around, I was deputized to collect some serviceman talent and put on a series of shows for the 5th Marine Division. I used the same routine as with the Bobcats. But even though we were the only act playing in the sand dunes, we didn't exactly stand the audience on its ear. One day, one of my senior officers buttonholed me for some blunt talk. "I get the feeling you're always holding back when you perform," he told me. "How come? The boys think it's mighty strange that you never talk about Bing."

Embarrassed, I tried to explain about my "brother complex." "Why that's ridiculous!" the officer snapped. "The marines don't give a hoot about your pedigree, good or bad. President Roosevelt's son is in the Marine Corps, but he doesn't rate special privilege, nor do we make it extra tough for him, either. We judge a man only by what he is and what he can do. All we ask is that you give us everything you've got, whether you're firing a bazooka or doing a show. Think it over, Crosby, and you'll see I'm right."

I thought it over all that night and all the next day. When I came out to do the next show, my opening remark was: "Hi — I'm Bob Crosby. I'm the one without Hope." It got a howl. Then, I poured out quips about Bing. And I sang the way I'd sung only in showers, when nobody was listening and my inhibitions were down — loud and clear, like a man who likes his voice and doesn't feel it has to be buried under a torrent of orchestration.

I did a hundred more shows for the marines on Pacific islands, and every one of them was a touch of elixir. Despite all my fears, nobody accused me of being a copycat, a poor man's Bing. I learned that when a marine told you, "Hey, you're almost as good as Bing, and that's smash-hitting in any league," he wasn't expressing sarcasm or fluff. These were straight sentiments, the kind you could, and should, accept with pride. Once I stopped fighting mental scarecrows, I became a warmer, more relaxed outgoing person. While the marines were winning the big war in the Pacific, I was finally winning the small war over myself.

When I came home, my wife, June, who had suffered my phobias ever since our marriage in 1938, noticed the change immediately. She encouraged me to reorganize the Bobcats, this time with a leader who had no intention of dousing his light under a bushel.

TV store five afternoons a week. And now I'm subbing for Perry Como.

I'm really the lucky Crosby. And with this realization, I am able to be of some help to other people. Dozens write me each week, complaining of their own "brother complex" or "sister complex" or "father complex" or "mother complex," and asking, "Bob, how do you lick it?" Briefly, I tell them this:

Don't trade on your kin's reputation, but don't crawl into a hole either. Learn to accept the relationship, and others will end up judging you for yourself, which is what you want. Exploit your talent and your opportunities to the hilt. Know your limitations and be satisfied with whatever objectives you can achieve. You're not in any contest with your famous or successful relative, so stop worrying about finishing second or third best. It doesn't matter if you don't do as well materially — all you want is to be happy in your own way.

It's a problem that once seemed hopelessly insoluble to me — until I stumbled onto the surprisingly simple way out.



Bob's easy way in this hobo production number reflects his triumph over his "brother complex."

A BING CROSBY SAMPLER

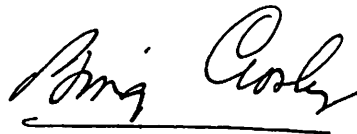
Collected in this article is a sampling of book forwards and album liner notes from the pen of Bing Crosby. In several interviews, Bing expressed regret at not having found more time to write about his life experiences and most particularly about his many friends and co-workers. These short snippets give only a hint of the rich lode that was never mined. As you read these selections you'll note that Bing was always quick to minimize his own talent while unselfishly praising the contributions of others, a trait which endeared him to one and all.

M.S.

PREFACE

It's difficult for me to imagine anyone seriously interested in my biography, but my brothers have long importuned me for permission to write it, and when they exhibited encouraging letters from a prospective publisher, I blushinglly consented. The following result proves the brothers are naturally inclined to make somewhat of a hero of me. But however sophomoric their efforts, all incidents are true.

This thing is hardly offered as a guide to aspirants for success in show business, but only indicates what a lucky guy I am — so far.



From "Bing" by Ted and Larry Crosby (1937)

In these days when we're surfeited with comedy programs on TV, on records and on films, when comedians are laboring endlessly to contrive something fresh, original and provocative, it's a welcome thing when some diligent A&R man produces a monologist who is not "sick", who is not a political satirist (though that's all good stuff), and whose material doesn't have to be a little shady to titillate his auditors. (That must be the longest sentence since Washington Irving's "Westminster Abbey".)

Well, maybe "titillate" will save it. Anyhow, Wilson certainly isn't "sick." He seems uncommonly robust, and though his subject matter is mostly about a State where politics is highly susceptible to satiric shafts, he eschews anything so obvious. Again, though he may break down and raise a few eyebrows at a local "fish fry", his material is generally as clean as Lassie's upper left incisor.

Cajun humor, Cajun dialect, I don't suppose is too well known. I got a little of it on me when, in the old days, Connie Boswell used to holler such things as, "Hey, Pierre, you see my cow. Push him home, huh."

But Wilson's got the whole bit here. This is genuine. This is authentic. When my wife first heard him, she exclaimed, "Why, he sounds just like Uncle Buck." (Uncle Buck's a big carbine and scattergun man from Georgetown, Louisiana.)

I find him very funny, and I know you will too. His delivery and his timing are truly delightful. I really think this fella could do for Louisiana what Bob Burns did for Arkansas — and that, my friends, is high praise indeed.



From comedian Justin Wilson's "Wilsonville U.S. and A" on Project Records

BING CROSBY

Rare Early Recordings

How lucky I was! A small-town fella working and consorting with all these musical giants. Inevitably, something had to accrue to my own professional development. If nothing else, an appreciation of taste, style and imagination. And these recording dates were great fun, too. Lots of laughs, various types of horseplay, some kind of a rib going on all the time.

If enough time was available at the completion of the recording assignment, particularly when recording with the Dorsey Brothers, Beiderbecke, Trumbauer, or any of that crowd, we'd generally knock out a parody of some kind, for our own personal enjoyment. Generally something lightly censorable, and I often wonder what became of all these. That would make quite an album, too. Manny Klein, Tommy Dorsey and Joe Venuti were particularly adept at putting these kind of things together.

Yes, it was a great era, and I'm so proud to have been a very small part of it.

Looking over the discography which Biograph Records has compiled for this album, makes me realize anew just what great artists I have been associated with, and supported by, in my recording career, and how much I learned from them.

Beiderbecke, the Dorsey Brothers, Venuti, Lang, Berrigan, Glenn Miller, Trumbauer, Phil Napoleon, Frankie Signorelli, Arthur Shutt, Victor Young, Lennie Hayton, Benny Goodman, Pee-wee Russell, and the countless others with whom I worked, who don't happen to be listed in this album. All of them great specialists, whose performances played such a prominent part in the structure of jazz as we know it today.

And the arrangers. Fellas like Ferde Grofe, Bill Challis, Lennie Hayton, Victor Young, Matty Malneck, Glenn Miller, Roy Bargy, Bill Still.

On Side 2, Selections 4 and 5, the arrangements are by Glenn Miller, who was then a trombonist for the Dorsey Brothers Band. I like to think that this was his first effort in this direction — or certainly one of his first — and then it led to the great things he did later with his own band.



From the Biograph LP "Rare Early Recordings"

Introduction

I can't think of anyone more qualified to write the saga of the fabulous Dorseys than Herb Sanford. This fella was there. He was an integral part of everything that went on.

Tommy and Jimmy were two of my very best friends in the music business. Tommy, mercurial, explosive, loaded with talent and an unforgettable personality. You always knew when Tommy was around. He took a position on every issue, and you knew where he stood. You had to like him, and you had to respect him. Not only for his immense talent, but for his uncompromising integrity. Tommy was pretty frank, all right.

Now Jimmy—Jimmy was a different type fella. Something of a dandy, very modish, soft-spoken. He had good taste in the things life afforded, as well as in music. He was an inveterate punster. He collected them. I can still hear him at rehearsals, cracking some particularly odious pun, and then beaming at the derisive howls it evoked. He was especially proud if the bandmen pelted him with mutes, drumsticks, and other impedimenta of the tour.

About most things, other than music, Jimmy was rather shy and self-effacing. Sometimes on the Kraft Music Hall, he'd have some announcements to make—introductions of a guest, and such like. This was a chore which literally terrorized him, and led to some amusing malaprops.

Like the evening one of our guests was a famous baritone from the Metropolitan Opera. Jimmy presented him as follows: "And now, ladies and gentlemen, allow me to introduce a famous opera steer."

This was a particularly appropriate description to the folks in the studio audience, since the singer was of more than ample girth. The band broke up, of course.

Tommy, to be sure, was more articulate. I recall one day with the Whiteman band in Baltimore. Tommy had missed a rehearsal, and Pops had fined him \$50.

Tommy was irked because he claimed he had a legitimate excuse. Before the matinee, he brooded a bit in a nearby pub (there always seemed to be one near the stage door), and when the band took their places on stage in back of the curtain, he was pretty well pumped up.

Pops was standing on the podium, baton poised, waiting for the signal for the curtain to open and to give the downbeat for the opening strains of *Rhapsody in Blue*.

Tommy arose from his seat, trombone in hand, and announced in a loud voice, "Pops, unless you forgive the fine, when the curtains open, I'm going to play *Come to Jesus* in whole notes."

"You wouldn't," hissed Pops.

"Wait till you hear me," barked Tommy, with mouthpiece to his lips.

At this moment, the curtains started to open. "Forgiven," said Pops, in abject surrender, with a downbeat that more resembled a Sign of the Cross.

I often wondered how Tommy's choice of an opening selection would have gone over.

Yes, this was a colorful and appealing pair of brothers.

It's curious in our business how you work with people and become inseparable companions and then their work takes them in one direction and yours in another. The years go by and you hardly ever see them any more.

Of course, I followed their careers, and was immensely proud of their progress. It's interesting to speculate on what innovative and creative things they might have achieved if they had lived.

Tommy and Jimmy were genuine geniuses.



FOREWORD

As the years go by, I'm increasingly grateful that I was a tiny part of the era of the great swing bands. This was the golden age of popular music for me. Not that I contributed anything. I was a listener, a follower, and had been since the days of Isham Jones, Paul Whiteman, Ray Miller and so many others—the days that really preceded the golden age and set the stage for the swing bands to come on with a great surge: Goodman, Herman, the Dorseys, Casa Loma, Artie Shaw, with Glenn Miller in the van.

They were all great, but I have to think the Glenn Miller band was the greatest. Unlike so many of the others, Glenn was not a virtuoso instrumental soloist. And so instead of his horn he did it with great personnel and innovative harmonic experiments producing a sound that was his, and his alone.

I don't suppose there was a single listener in the United States, unless he was tin-eared and tone-deaf, who didn't love and appreciate the music of the Miller band.

You know, it always seemed to me that the musicians and the leaders in those days were a breed apart. Their dialogue was unique, and they spoke in an argot that was unintelligible to the uninitiated, and peculiarly indigenous to the cult.

I really believe the greater part of them were not so much concerned with how much money they earned, or what measure of fame they achieved—although that was a consideration—as they were with the approval, appreciation and esteem of their peers.

They decried and derided any music that was corny or unimaginative. "Commercial" they called it.

They eschewed the route of "note for note," and "play it as it reads." They believed that every piece of popular music was fully susceptible to development and enhancement.

Glenn employed a harmonization that was new and vastly different. If I even attempted a description of what he did, I would be immediately adrift. I think it was the way he voiced his instruments—it was just beautiful. And when you heard the sound, it was recognizable and memorable. It was just Glenn Miller.

And Glenn, as a person, was just as memorable. He was a very good personal friend, from the early days on, ever since he performed on some of the records that I made with the Dorsey Brothers Orchestra during the early stages of my career. During World War II, we were united for the last time—when I sang in London with his great AAF Orchestra.

About the best thing I can remember about Glenn, personally, was his innate taste and class. He loved good things—musically and in his personal life.

Although he came from Colorado, I believe his taste in clothes and life-style was definitely Ivy League. A most attractive man, and, of course, tremendously gifted.

I have no doubt, had he lived, he would have been a tremendous force in the popular music in the years to come—not that he wasn't already.

It is so unfortunate that he isn't still with us here today. But we do have George Simon's book, which tells, as only a man who knew him well can tell, of the man himself. It should be the definitive work on Glenn Miller and his times.

—Bing Crosby

LEFT: From the book "Tommy and Jimmy--The Dorsey Years" by Herb Sanford

ABOVE: From the book "Glenn Miller and His Orchestra" by George T. Simon

It seems every time I visit my friends in Hawaii, I return to the Mainland with the haunting strains of their lovely music lingering in my heart. Months after I've been home, I can get misty-eyed just by hearing any of their beautiful old standards again.

I thought it would be quite a nice idea if I could include some of these in a new Hawaiian album. I found that though I'd made many musical trips up the hibiscus path in the past, there were some beautiful things that I'd never done. I mean the songs that you hear played and sung whenever Hawaiian musicians and singers gather for their own functions or luaus. Music people love who have lived in the Islands for a generation or two. Music that has warm and pleasant associations for those of us who have been there.

Of course, an album needs a change of pace, so we sought to achieve this by using some more current material —
a few of the newer things.

Nelson Riddle when first approached about arranging and conducting the dates was a bit skeptical about his ability in this field. It is a little different from anything he's done before, but I feel you'll agree after listening to what he has done, that he's added further lustre to his already immense importance in his exacting craft. This must make him a real Kamaina! Honestly, I can't jump up and down and make a great foo-foo-raw over the singing, but I do maintain that Nelson has produced some very lush and memorable sounds, and the songs certainly have great appeal.



*From the Reprise LP "Return to
Paradise Islands"*

If I may be pardoned a rather uninspired paraphrase of this album's title, may I say, I've spent a Thousand and One Nights with John. Seventeen or so years on the radio. Not to mention countless mornings and afternoons recording, extended tours, and camp shows. It's readily apparent then that I should know him rather well, and it's equally obvious that I must have great respect for his ability and his musical integrity. His impeccable taste. Really, I can think of so many times when he has rescued me from glaring gaffes and melodic clichés—when his choice of material, his arrangements, his use of voices and instruments meant the success of an album or a record. If I am able to distinguish the good from the bad, if I know anything about music at all, what little I know rubbed off Trotter onto me.

Looking back now over those seventeen years, I am vastly impressed with just how much John Scott Trotter has meant to my career. When I heard that he was doing an album, "A Thousand and One Notes," I was confident that he would do something very special, and I believe he has—because John doesn't go any other way.

Among this group of songs he's using here is some particularly well chosen material—a wide variety of beautiful things, with sharply contrasting treatments. Lots of musicianship here too—good men, which certainly doesn't surprise me. Fellas in the craft love to work under John's stick. They have tremendous respect for his talent and his ability, of course, and they appreciate his taste and discrimination, but I also like to think that they like the organization, the discipline that always prevails on a disk date with John. I don't mean that the atmosphere is stiff or formal. There are lots of laughs. John is a roly-poly fella, you know, and such types generally have great good humor, as does John, but there are no monkeyshines, no shennanigans.

John comes to the date well prepared, everything is in orderly arrangement, and from the first downbeat to the final chord it's cool, shady and all down hill. In all the times that I've worked with John I have only heard him raise his voice once, an occasion when the trombone player showed up slightly sauced, and after taking his chair, instead of listening to John's instructions he was busy throwing wisecracks, asides, and sotto voces around. Trotter froze him with a steely eye, rapped once with his stick, and said sharply, "Mr. Winslow." The date proceeded smoothly from then on to its conclusion.

When I first met John he was playing piano for the late Hal Kemp at the Manger Grill in New York. He was fresh out of North Carolina University, as were most of the personnel in the Kemp band, and his arrangements, notable for their staccato trumpet effects, were even then attracting considerable attention. The fact that he has come a long way since then, that he's risen to a top position in this business is not accidental. John has studied with some of the most important serious musicians in the country. He is intensely dedicated to the purpose of doing things that are fresh, inventive and musically honest. Many such things will be found in this fine album.


BING CROSBY

*From John Scott Trotter's "A Thousand and One
Notes" LP on Warner Bros. Records*



my christmas story by bing crosby

This year, the spirit of Christmas descended on the Crosby clan a couple of months ahead of schedule. The four sprouts and I had just finished up a heavy haying season on the ranch at Elko, Nevada, and were loafing around at Hayden Lake for a few weeks before we were due to check in at school and CBS, respectively. We'd been doing some fishing, riding, and throwing the football around a bit, and Christmas was absolutely the last thing on our minds.

Then, one sizzling afternoon when the thermometer was flirting with the idea of blowing its top, I got a call from Hollywood. It was Johnny Burke, a lyric writer of considerable repute. He was plainly excited.

"Hey, Bing, listen to this!" he said, with a gasp.

There was a moment's pause, broken up by the shuffling background noise of Jimmy Van Heusen sliding into place behind the piano. Then Johnny, in his fractured tenor voice, began to sing.

I must pause to mention that Johnny Burke is not my favorite singer. Personally, I like Sinatra better, or the Andrews Sisters, or even, for that matter, a certain weary baritone of my acquaintance. But while Johnny's voice isn't much to boast about, his material is always bright and new. He had a Christmas song . . . a heart-warming little ditty about a snowman who melted away, and as his voice came over that distant Hollywood-to-Hayden Lake hookup, I began to get a feeling for the song. Before he hung up, Johnny said that he and Jimmy had a couple of other fine Yuletide tunes, too.

"Deck them out with boughs of holly," I said. "The boys and I will be down next week and see what kind of family harmony we can work up."

Much to my everlasting surprise, the boys didn't raise an objection when I told them that we had a date with a disc in Hollywood, even though it meant cutting short our vacation at the lake.

"Don't worry, Pop," said Linny. "We'll kill 'em."

The next week, when we started rehearsing at Decca's recording studios, it seemed like the most natural thing in the world to record the songs as a family Christmas album. So that's what we did. The twins, Denny and Phil, chose the snowman number. Linny took over a bright little song called "I Hitched A Ride with Santa Claus." Gary and the old man drew the end-piece, a straightforward song entitled "That Christmas Feeling," which comes mighty close, I think, to expressing the real spirit of Christmas:

*"I love that Christmas feeling,
It does my heart so much good.
Strangers I meet seem like friends
And the world's just a neighborhood.
So here's to the joy of Christmas:
Here's to the ones I hold dear,
May you have that merry Christmas feeling
All through a happy new year."*

^oBy permission of Burke-Van Heusen and Associates.

Even if I do say so, our little Christmas album turned out to be a fair country set of sides . . . pretty good, that is, for five farmers just in from the range. And I am not without a touch of pride whenever I think of the fine way the boys handled their numbers. If they keep coming along in this fashion, I'm certain to have something to fall back on in my old age.

Of course, it's perfectly natural that our first family offering should be a selection of Christmas songs. The Irishers and I have been singing together at Yuletide for lo' these many years, and it would be a break in a long tradition if this year, too, we don't spend a large part of Christmas day out in the crisp winter air caroling our neighbors, friends, and the other members of the Crosby family. Last year, we covered about 30 houses . . . starting out in Holmby Hills and playing the circuit all the way out to old Ski-snoot's place in North Hollywood.

The boys like to end up their caroling at the Hope house. He always puts at least \$5 in the kitty they collect for charity. So do Johnny Burke and the others who seem to like our version of "Silent Night." But at brother Everett's house, they don't even bother to pass the hat. He always gives them a dime apiece and counts that carefully.

This year, I hope Christmas will be pretty much the way it has always been at our house since the boys have been old enough to enjoy it. Especially in these troubled times, Christmas should be

a time for kids to enjoy themselves, and a time for us old folks to pause and count our blessings.

I know that this year when the boys come home from Bellarmine Prep up north, where Gary is a senior, Dennis and Phil sophomores, and Linny a freshman, the air will be full of talk of football. For this year, Gary is playing fullback on the school team and I know I'll have to watch while the whole season is replayed on the living room rug. And we'll probably take in all of the football games that are being played within two hundred miles of Los Angeles during the holidays. This I don't mind. In fact, I'm looking forward to it.

Like as not, the kids will bring home some of their friends from school. Each year when they do, I am reminded of our big house in Spokane, a block away from Gonzaga, which was always a human swarm on Christmas Day. To this day I don't know how Dad managed to hold up under the job of carving the turkey for all those kids. Most of us were back for seconds before he could sit down. Yet as soon as he spotted an empty plate down the table, he would yell, "Back up your cart, son!" and reload it with turkey and potatoes. No one ever left the table hungry. And Everett and Ted always got stuck with the dishes.

My greatest Christmas as a boy was the one when Dad gave me a set of drums. I had the shellac beat off them before 10 o'clock that morning, and I was still pounding on them at 10 that night. Since then, there have been many Christmases—more than thirty, to be exact—and I will be perfectly satisfied if my four boys can remember one Christmas that brought them as much pleasure as that one did for me.

As always, our Christmas this year will begin with early mass at our neighborhood church, the Good Shepherd. For many years, it has been my humble privilege to sing "Adeste Fideles" at this early mass. Perhaps this year I can talk Monseigneur Concannon into allowing the sprouts to hackstop me on the second chorus.

After church, we will rush home and start tearing away at the packages piled under our big tree. And unless I miss my guess, it won't take long before the living room will look like a paper drive in a windstorm. We'll miss Dad, who passed away this fall, when we open our presents. He always liked to come over early on Christmas day and sit by the tree with Mom while the boys clawed at their packages. I believe he enjoyed the tree even more than the boys.

And we'll all miss Dad at the dinner table, too. His Christmas day was never complete without a huge Yuletide dinner . . . a full scale affair with turkey, dressing, and all the fixings . . . and although he hadn't been able for years to eat heartily, he never lost any of his dexterity with a carving knife. I'll miss hearing him tell my boys, "Back up your carts, boys. Don't be shy." It was one of his greatest pleasures to watch a bunch of hungry, bug-eyed boys tackling heaping plates of turkey. And Gary, Dennis, Phil, and Linny always managed to do full justice to his carving.

After dinner, we'll probably gather around the tree for some talk and a few songs. I'm sure we'll have a monstrous tree again this year . . . a tall spreading affair that looks like it should be outdoors. A few years back, we had a big tree that caught fire and burned down the house, but we still wouldn't have any other kind. It wouldn't seem like Christmas.

In the afternoon, open house prevails at the Crosby manor, and we welcome the random wanderers who stop by to quaff a bit of eggnog or to pass the time of day. It will be the surprise of my life if I'm not called away right at the height of the jollity. For some strange reason, I always seem to have a radio program scheduled sometime during Christmas day. I'm hoping for once, that I can just sit down with my feet up comfortably and let that turkey settle for a change.

This year, with strife again making its ugly self felt in the lives of millions of Americans, I believe that Christmas will have a renewed meaning to us all. And with the fundamental values of Christmas being threatened as never before, we must be staunch in our faith that they will live forever. The secure peace of family life, the glowing kindness of man to fellow man, the power of simple personal prayer—these things, as they are embodied in our celebration of Christmas day, are the light of the world. May yours be merry!



Thanks, from Bing

Crooner volunteers to star in commercial on 'new' videotape

By Hooper White

In the early 1950s, movie, radio and recording stars looked with awe at the newest medium—television.

Arthur Godfrey jumped in by simply placing a TV camera on his radio set. The show was a simulcast; radio and TV combined.

But other luminaries had their own ideas on how to approach TV. Among them was crooner Bing Crosby, whose fame came from radio, then recordings.

Bing had heard of something called videotape as early as 1951, and he financially backed early experiments with this new "instant film." Unfortunately for him, the early experiments were unsuccessful.

It wasn't until Ampex Corp. perfected two-inch videotape that the technology began to take off. The year was 1956. Again, enter Bing Crosby.

The singer's annual Pebble Beach golf tournament kicked off TV's outdoor sports season, but there was a

hitch: Because the tournament was on the West Coast, to telecast it live to Eastern markets would involve a three-hour time difference.

CBS, working with Ampex, decided to experiment with delaying the feed to give the entire country a chance to see the "live" event at the same local time: 2 p.m. So although the tee-offs began at 10 a.m. Pacific time, the action was videotaped and held until 2 p.m. across the U.S.—a one-hour delay for the East to four hours for the Pacific. That's no trick today, but it seemed to be magic in 1956.

As producer of commercials for one sponsor of the Crosby Pebble Beach tournament—Easy Washing Machine Co., which no longer exists; agency was Earle Ludgin & Co. of Chicago, which also no longer exists—I wanted to make a commercial using videotape. I approached Bing hoping he would do a



Bing Crosby

"welcome to my tournament" spot for Easy. He liked the idea and when asked what his fee would be, he said: "It's my tournament; I'll do it for nothing."

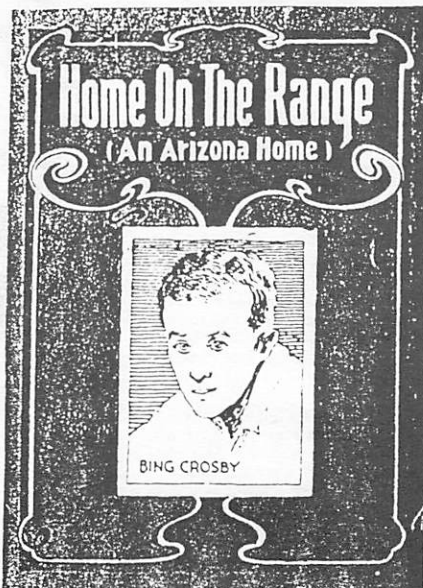
I then asked the CBS field producer about how much he would charge for the loan of the equipment for a couple hours. His answer: \$500.

So one of the first national videotaped commercials, starring Bing

Crosby, was produced for \$500. Today, a national spot averages more than \$250,000 to produce, plus a hefty fee for talent.

Postscript: Bing Crosby liked the way he looked on videotape so much he thanked me for the "opportunity."

Mr. White, a former VP-creative production at Leo Burnett Co. and former Advertising Age columnist, heads a TV production consultancy bearing his name.



SHEET MUSIC WANTED: "Side by Side" and "My Blue Heaven" with P. Whiteman potato head caricature; "So the Bluebirds and the Blackbirds Got Together" from "The King of Jazz"; "Home on the Range" (pictured); "It's Just a New Spanish Custom" from "We're Not Dressing"; "Anything Goes" and "Shang Hai-Dee-Dee" from "Anything Goes" (1936); "Laugh and Call It Love" from "Sing You Sinners"; "I Ain't Got Nobody" from "Paris Honeymoon"; "When the Moon Comes Over Madison Square" from "Rhythm on the River"; "You Lucky People You," "Birds of a Feather" and "African Etude" from "Road to Zanzibar"; "Easter Parade" from "Holiday Inn"; "Goodtime Charlie" from "Road to Utopia"; "He Can Waltz" and "Harmony" from "Variety Girl"; "The Headless Horseman" from "The Adventures of Icabod and Mr. Toad"; "The Whiffenpoof Song" from "Riding High"; "What Can You Do with a General" from "White Christmas"; "It's Mine, It's Yours," "The Land Around Us" and "Dissertation on the State of Bliss" from "The Country Girl"; "Chico's Choo-Choo" and "The Girl Most Likely to Succeed" from "Say One for Me"; "Where the Morning Glories Grow."

Contact:

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Whiteman's big band legacy rearranged

The Vancouver Sun

By Marke Andrews

MARCH 13, 1995

Most people, if they know the name at all, think of Paul Whiteman as a big band leader of the 1920s and '30s.

Few think of him as the man whose demon seed spawned *American Bandstand*, the man who made the world a safe place for Dick Clark.

During television's infancy in the late 1940s, Whiteman, whose big-band days were behind him, co-hosted a TV program with his daughter called *The Paul Whiteman Teen Club*. The show brought on amateur and professional performers alike, the latter lip-synching to records.

When the show ended in 1953, the network revived it with a younger host: Dick Clark.

Alan Matheson can tell you all about it. The Vancouver musician/arranger is something of a Whiteman expert. He's researched the life and music of Whiteman, and presented an evening of Whiteman's music with a 17-piece band on Wednesday, March 22, at the CBC's Studio One.

Paul Whiteman, says Matheson, got a bad rap. Dubbed the "King of Jazz" by an eager publicist, the orchestra leader of the 1920s, '30s and '40s could never live up to that title, especially when his music was almost void of improvisation, and oriented more toward entertainment.

"When the King of Jazz publicity reached its peak in the 1920s, Whiteman realized he was a bit of an imposter, and tried to incorporate real improvising jazz musicians into the band," says Matheson.

It's easy to forget how many great musicians came through Whiteman's bands: Bix Beiderbecke, Joe Venuti, Bill Challis, Bing Crosby, the Dorsey Brothers, Jack Teagarden, Frank Trumbauer, Eddie Lang.

Matheson's entry into the jazz world came at age nine when his father, who ran Glen's Music record store, brought a Whiteman reissue home. Matheson, then a young piano student, became enamored of the music. He loved Bix Beiderbecke's playing, putting him on a course to play the trumpet.

Four years ago, Matheson helped organize a Vancouver Community College concert of Whiteman's music involving students and alumni of the music department where Matheson teaches. Matheson wanted to continue in that vein, which led to this CBC concert.

Matheson obtained copyright permission from the owners' compositions mostly through Williams College of Williamstown, Mass., where the Whiteman estate has sent much of his music.

Matheson's job was complicated because some of the arrangements weren't the same as the recorded ones. Some had parts missing. In these cases, Matheson had to go back to the records and transcribe the missing segments.

"From Monday On," a tune recorded by Bing Crosby and Whiteman, had to be reconstructed by Matheson.

"I had to go back to the 1928 recording and basically



Paul Whiteman with Bing Crosby, ca. late 1940s

redo it. It was a great learning experience. I had three versions of it. Some of the saxophone parts were missing and the basic arrangement differed radically from the records. There were a lot of deletions on the chart."

Some parts were difficult to transcribe because of the recording quality of the 1920s records. "With the really large band arrangements, certain woodwind parts — the flutes and the oboes — were quite hard to hear."

Whiteman deserves a higher place in jazz history than he's generally given, Matheson says. He was one of the first big band leaders to play jazz charts. He used multi-instrumentalists, particularly in the woodwinds, where some musicians played saxophones, flute and oboe on the same arrangement. While he never integrated his band — he was told not to by his handlers — he did commission black composers to write for it (including Don Redman, Jimmy Mundy and William Grant Still).

When asked for a favorite story about the notorious carouser, Matheson comes up with one that has nothing to do with partying.

"When Bix Beiderbecke got sick toward the end of his career," Matheson says, "Whiteman not only kept the trumpet chair open, he paid him full salary for a number of months and half-salary for quite a while after that. He was quite generous."

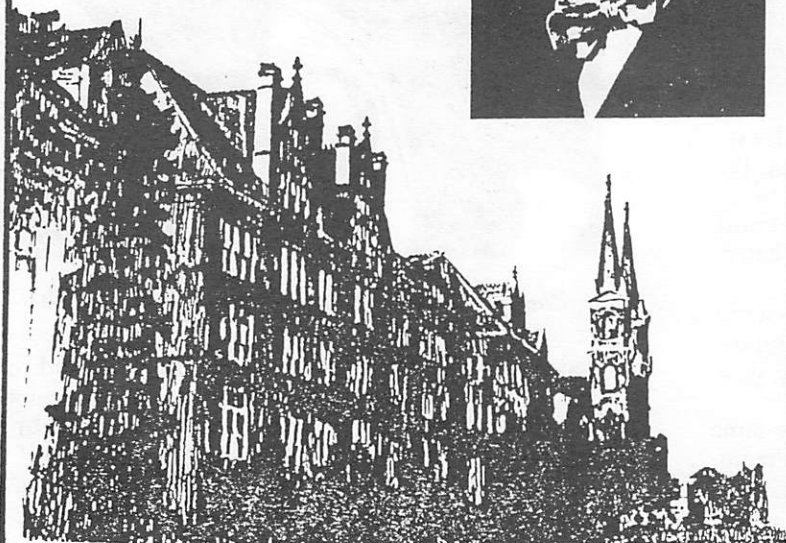
Article courtesy of Ray Steele. Type has been reset with only minor typographical changes.

A New Bing Crosby Book- If I Can Enlist Your Help!

A PROJECT PROPOSAL

YOUNG BING

FROM
SPOKANE
TO
STARDOM



1903-1906. Tacoma, Genealogy, Earliest Pictures, Birth Certificate, Newspaper Announcements, Move to Spokane.

1907-1912. Spokane, New Hometown, Webster Grade School, Family, Nickname.

1913-1920. New House, Friends, Gonzaga High School, Jobs, Juicy Seven.

1921-1925. Gonzaga College, Al Rinker, Musicalaiders, Leaves Spokane, Arrives in Los Angeles.

1926. Vaudeville, Two boys and a Piano, Join Whiteman, First Record, Return to Spokane.

1927-1930. Whiteman Orchestra, Harry Barris, Rhythm Boys, King of Jazz, Joins Gus Arnheim Orchestra, Marries Dixie Lee.

1931. Mack Sennett Shorts, Signs with Brunswick, Paramount Theatre, CBS Radio Contract, Signs with Paramount.

I recently came across a book at the library entitled *Young Judy* by Dahl and Kehoe. It was a biography of Judy Garland which dealt strictly with her early life from birth until the signing of her first M.G.M. movie contract. It was illustrated with early photos of Judy (Frances), her family, their homes, theatres where the Gumm Sisters performed, and memorabilia from this period of her life. What a great idea for a similar book about Bing! With a running text and illustrations covering the years 1903-1931, it would paint an interesting portrait of Bing's early years and the experiences that ultimately propelled him to stardom.

I have gathered some material of this nature over the years, but I'd like to enlist the help of Club Crosby members to uncover articles, pictures, and items which would fall into the scope of this work. Anyone interested? Drop me a line and let's see what develops.

Mark Scrimger
10450 Six Mile Road, Lot 246
Battle Creek, MI 49014



Some forty years ago, when Club Crosby was a mere twenty years old, Bing Crosby made what would be his last critical and commercial success in movies—*High Society*. Made from January to March of 1956, *High Society* was a musical remake of *The Philadelphia Story*, was originally starred Cary Grant and Jimmy Stewart. This updated version contained nine superb Cole Porter songs and was Porter's first original movie musical in ten years, since the autobiographical *Night And Day* with Cary Grant.

Bing Crosby plays C. K. Dexter Havens, a successful songwriter with an unsuccessful marriage. However, he still loves his ex-wife (Grace Kelly). The trouble is that she's engaged to be married to a stuffy business tycoon (John Lund). Bing begins to inch his way back into Grace's life, but he's running a distant third to John Lund and the photographer (Frank Sinatra, who is covering the wedding). On the eve of her wedding, Grace gets slightly inebriated and begins to have second thoughts about her marriage to Lund. The next day, sober and with a hangover, Grace decides not to marry him, but the wedding still goes on, as Grace marries a reformed Bing. Ah, sweet mystery of life!

Cole Porter was in peak form when he wrote the songs. The most famous song of the film was "True Love," sung by Bing and Grace Kelly. Their version would be a top hit of 1956 and would win Bing his twentieth gold record. (Dean Martin also recorded an excellent version of the song.) My personal favorites were when Bing sang "Now You Has Jazz" with Louis Armstrong and "Well, Did You Evah!" with Frank Sinatra. They were at the peak of their vocal abilities.

Also appearing in *High Society* was underrated actress Celeste Holm. She played Sinatra's tormented girlfriend and fellow photographer. Veteran actor Louis Calhern also appeared as Grace Kelly's wolf of an uncle. It would be his last movie, and Calhern died six weeks after the movie premiered.

Some other interesting facts: Cole Porter wrote five additional songs for the film, but they were never used. This was the last of three movies Bing made using Cole Porter songs. At Paramount he made *Anything Goes* (1936) with Ethel Merman, which was based on Porter's hit Broadway smash, and a remake with Mitzi Gaynor in 1956. Cole Porter and Frank Sinatra would go on to

Bing in Hollywood

By David Lobosco

"High Society"

(M G M . 1956)

become good friends, and Sinatra starred in Porter's last movie musical, *Can-Can* (1960). *High Society* would mark Sinatra's return to MGM after a seven-year absence and unfortunately would mark Bing's second of only three films for MGM.

Bing At Battle Creek



Pictured above are two shots of Mark Scrimger's recent Crosby exhibit at Battle Creek's Willard Library. The exhibit ran from June 6 to June 15. The sign at the left announces Club Crosby's 60th anniversary.

Crosby by Cagney

By James Cagney

Another group occupying my attention in 1942 was the Actors Committee of the National Victory Committee. As chairman of that unit I can attest we did a lot of night work. I remember Porter Hall saying that our epitaph should read, "Committed to death." But it was little enough we were doing for the war effort, and as was only fitting, a number of us were called together to go out on the road to plug the sale of war bonds. This was the Victory Caravan, which went cross-country for three weeks. We had quite a group. There were Cary Grant, Pat O'Brien, Frank McHugh, Laurel and Hardy, Bert Lahr, Groucho Marx, Charles Boyer and others, plus the most beautiful assembly of gals anybody ever cast an eye upon. Among them were Claudette Colbert, Joan Bennett, Joan Blondell, Arlene Whelan, Olivia de Havilland—such beauties! Bob Hope was our emcee until Chicago, where Bing Crosby took over.

I had never worked with Bing before, and here was a great opportunity to see at first-hand the way this great performer did it. Bing had always been a remarkable fella to me, and I had always thought that everything he did was so relaxed and effortless. Not so. At our opening show at Soldier Field, Chicago, there was a crowd of 130,000, with 30,000 of them behind the platform we were working. Bob Hope was doing his stuff and he said, "Well, I know you're waiting to hear the Groaner—," and the place went crazy. Bing walked out to a reception for which the adjective "triumphant" is inadequate.

He stood there in that very humble, charming way of his, wearing a brass-buttoned blue coat, rust trousers, brown-and-white shoes, and a light green shirt that seemed to verify the legend that he's color blind. After the audience explosion died down, Bing said, "Whadda yez wanna hear?" and they exploded again until the stadium walls nearly buckled. After they subsided, he said, "Ya wanna leave it to me?" and they blew up again. Finally, he said, "Hit me, Al," and our orchestra conductor, Al Newman started his boys off on "Blues in the Night." They had played only the first two bars when the audience went into rapturous applause once more. Bing finished the song, and never in my life have I heard anything like it. I got the traditional goose pimples just standing there, listening. He did another, same thing.

And if ever I wanted a demonstration of how it felt to live through that old vaudeville phrase, "What an act to follow!" this was it. I was next on the bill, waiting in the wings to do my little stint, "Yankee Doodle Dandy." Fortunately I had some good natural support in the form of my Civil War soldier's uniform, eight cute girls, plus eight American flags blowing in the wind. I danced my brains out, the girls waved the flags energetically, and the entire cast came out and joined in "The Star-Spangled Banner," and this was, I can tell you, an experience.

But I've almost forgotten the point of this story, which is that when Bing came offstage, the perspiration



on him was an absolute revelation to me. Here he had been to all appearances perfectly loose and relaxed, but not at all. He was giving everything he had in every note he sang, and the apparent effortless was a part of his very hard work. I can remember the first time I had any fixed opinions about Bing. Up at the Vineyard in 1938 I heard one of his radio shows, and I knew at once that this was a most extraordinary fella. I actually started to write a piece about him, "The Miracle Known as Crosby," but after a page or two, I stopped. I realized he was just beginning, and would add up to even more than he was. So I dropped it, thinking perhaps I'd save up my thoughts for the proper time. If this is the time, I'm glad at least to report my feelings about a man I always watch when he's available to public view.

—Excerpt from James Cagney's book *Cagney by Cagney*, published by Doubleday, ©1976. Article courtesy of Pat Vignola.

Bing Crosby ON RECORD

Arne Fogel Celebrates a 10-Year Anniversary



It's hard to believe, but I've been doing my program "Bing Crosby On Record" for 10 YEARS this February. Ten years holding down the fort from noon to one every Saturday on KLBB AM 1400 and AM 1470, Club 14. It hardly seems that long ago when I met Reed Hagen, program director of Club 14. Soon after we met, Reed asked me if I'd be interested in the possibility of doing a show about Bing on Club 14. He knew that I'd done Crosby programs previously and that I'd worked in radio for several years. Most importantly, Reed knew that to do a show of this nature, one had to have extensive knowledge of American popular music in general, and a sure sense of Bing's place historically. I was able to convince Reed that I was that person, and in February of 1985 we began what has proven to be one of the longest running radio programs of this type still broadcasting in the USA.

Every week we highlight some special fact of Bing's career on record: an era, a musical style, Bing's versions of a specific composer's works, etc. Bing's entire recorded output, from 1926 to 1977, is the focus of the series. At times we feature excerpts of Crosby's work on film, radio, and TV, but the phonograph records are Bing's primary legacy, and therefore they are the "prime cuts" of "Bing Crosby On Record."

Through the years, I have occasionally been asked, "What is it that made Bing so special?" The simple answer, of course, is that Bing Crosby was a great artist. But many younger music fans are unaware of Crosby's enormous stylistic contributions to 20th century culture and entertainment, and his incredible, all-encompassing popularity from the 1930s onward.

To the generations that came of age between 1930 and 1955, Bing was the best known and best loved of all pop singers. In fact, there is certainly an argument for casting Crosby as the most popular "pop" singer of the 20th century. True, Elvis Presley spearheaded the "Rock" revolution and had a remarkable career, eventually selling even more records than Bing. The other contender, Frank Sinatra, is THE great Tin-Pan-Alley archivist. Through his pioneering grasp of the possibilities inherent in the new "Long-Play" recording format in the 1950s, Sinatra provided us with the definitive interpretations of hundreds of classic pop songs in a style that has proven to be timeless. But Crosby initially had a much wider appeal than either Sinatra or Presley; during the 25-year peak of his popularity he was tops with every age group, class, color, and "demographic," as it is now called.

This was never the case with Sinatra or Presley. Bing was the most successful hitmaker in history, with,

incredibly, over 300 songs on the best-seller charts. He recorded over 2,000 titles during 51 consecutive years of recording, and to date has sold well over a half-billion copies of these recordings. Further, he was first in the development of the line of "pop" singing superstars that eventually produced Frank, Elvis, and all the others. Bing brought the popular vocal out of the recital hall and into the living room, via his pioneering use of the electronic media (the microphone) to achieve conversational intimacy, warmth, shading, and subtlety. That sensitive, knowing approach, combined with a naturally rich vocal tonality, a deeply-ingrained sense of musicianship, and a firm grasp of the elements of jazz made Bing Crosby the first mass-media pop music superstar.

When we started "Bing Crosby On Record" in 1985, Bing had been gone for only eight years. There wasn't a lot of public attention being paid to his work at that time, but recently, things have changed dramatically. Bing's art is, in the words of John J. O'Connor in the (12/8/93) *New York Times*, in the midst of a "richly deserved revival." There are currently over 80 Bing Crosby CDs available, including a 100-song box set of Bing's classic works. In addition, there have been numerous tributes to Bing through television, video releases, magazine articles, and even the creation of a Crosby commemorative stamp by the U.S. Post Office (Crosby fans were not permitted to vote on whether it should be a "young" or an "old" Bing, however).

One of my great pleasures through the years of "Crosby On Record" has been my contact with listeners. Whether through a card or letter requesting a certain Crosby song, a "thank you" for playing Bing, or an in-person handshake from a grateful Crosby devotee, it's always great to know that Bing's many admirers have been enjoying the show. The thought that I may have been able to contribute, in a small way, to Twin Cities listeners' appreciation or enjoyment of Crosby's work during this decade of "Bing Crosby On Record" brings me more gratification than almost anything else in my career. Thanks for tuning in to KLBB, Club 14 to share "Crosby On Record" with me every Saturday afternoon from noon to 1 PM on AM 1400 and AM 1470.

In addition to producing and hosting "Bing Crosby On Record," Arne Fogel is a well-known singer, actor, and broadcaster in the Twin Cities. He has written, produced, or appeared in hundreds of radio and TV commercials and jingles, and performs frequently as a vocalist in many Twin Cities venues.

This article originally appeared last year in a Twin Cities publication. Reprinted by permission.

Kathryn Crosby Interviewed On New York Radio

By Jeff Geist

At midnight on a Saturday evening-Sunday morning on July 20/21, I was pleasantly surprised to find Joe Franklin of TV's *Memory Lane* on the radio interviewing Bing's wife, Kathryn Crosby, for nearly two hours. It was live from Times Square, New York City, on the A.M. dial. Kathryn spoke about her life with Bing, the many television shows they did together—including the Christmas shows—and many other interesting tidbits which I had not known about Bing.



She mentioned that on the day of a Crosby recording session Bing was well prepared when he walked into the studio. He had taken the song home and practiced and practiced some more in the quiet of his own home until he knew it well. The following day another great Bing record would be made, letter perfect, with that magic Crosby touch.

Kathryn said that Bing was a very serious golf player and that he taught her the game as well. In addition she told how Bing's golf tournaments began in the 1930s and of the many celebrities who played in them.

Mrs. Crosby also spoke about Bob and Dolores Hope and what good friends they still are.

What was also fascinating about the radio interview was that Kathryn picked out all of the records by Bing that Joe Franklin played. I especially enjoyed "At Sundown" with Buddy Cole from one of Bing's CBS morning radio shows that he did with Rosemary Clooney in the late 50s and early 60s.

Kathy also spoke about the recent closing of her Broadway show *State Fair* and how disappointed she was to see it end. However, she said that she loves New York City very much and plans to stay there for awhile.

Joe told Mrs. Crosby that in all his years of interviewing celebrities on TV he had never gotten so goose-pimply as when Bing walked toward him on the TV stage when Joe was about to interview him on his show. Bing felt very relaxed that day in Franklin's company, and they spoke of Arthur Tracy (The Street Singer). Then Bing crooned the song they both sang in *The Big Broadcast of 1932* ("Here Lies Love") as well as many others which he had made famous.

Joe and Kathryn discussed some of Bing's leading ladies in the movies such as Inger Stevens and Grace Kelly and how they all developed a crush on Bing.

Altogether, the radio interview was one of the most delightful two hours I've spent in many a moon. Thanks, Joe and Kathy!

MOVING?

*An empty mail box may be your fate
if you don't notify Club Crosby.
Post office may not forward!*



Bing

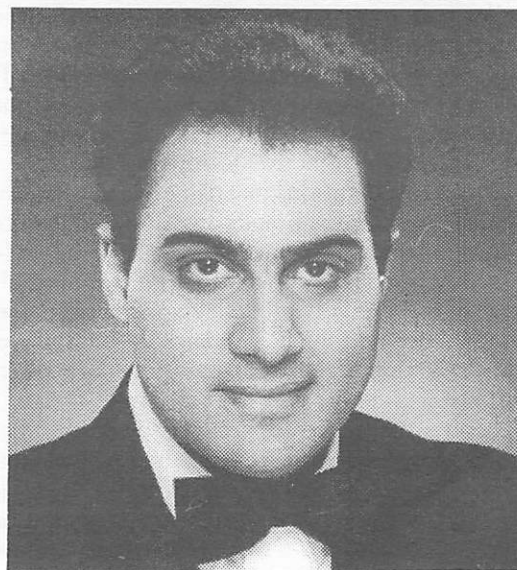
There he goes!
Idol of our youth,
minstrel to our salad years,
lightener of fancied loads,
jousting against the dragons of decline,
in our diminished stable
the most beloved of heroes.
The last score posted,
that jaunty, gallant stride has carried
him beyond the farthest course.
In his place never,
no, never will blue meet gold again.

Emina Wesner

Lee's Summit, MO

Courtesy of Alan Fisher

I
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Member Club Crosby

JUNK AIN'T JUNK NO MORE

('CAUSE JUNK WILL WIN THE WAR)

Theme Song of the **NATIONAL SALVAGE CAMPAIGN**
under the auspices of the CONSERVATION DIVISION of the **WAR PRODUCTION BOARD**



"Junk will win the war," Bing Crosby crooned, and America harmonized with him, collecting scrap metal for armaments, worn-out rubber for tires and gas masks, leftover fat for explosives, and scrap paper for new paper. But no one sang the praises of junk louder than America's kids. Though adults often grew weary of pulling foil off cigarette packages and stomping cans flat, children did not. The Boy Scouts alone collected 109 million pounds of rubber and more than 370 million pounds of scrap metal. Children in Chicago collected 18,000 tons of newspaper in just five months.

The Nostalgia Channel Tapes

Anthony DiFlorio III received a letter from Chris Paton, Archivist, Popular Music Collection at Georgia State University, upon his inquiry as to the origin of the tapes being shown on the Nostalgia Channel. An edited version of the letter is printed below.

I can only answer questions relating to the tapes that came from our holdings. Two of the programs you list (the one with Mahalia Jackson and the one with Maurice Chevalier) are from another institution or organization.

On the matter of how they came to be at Georgia State University: we were contacted a number of years ago by a gentleman who thought one of the tapes might be of interest to us, given that we hold the Johnny Mercer Papers. The tape he had in mind showed Mercer performing. The tapes had been rescued from destruction a number of years earlier by a friend when they were about to be thrown out by a local television station. This man loaned us one tape to copy, and later on gave us all of the tapes he had. The tapes were not marked as to content or ownership, and there was no way for us to begin to guess what was on them or who might have created them until we had them transferred to a modern format. We then discovered that we had a mixed group of final broadcast tapes, dubs, and elements.

Prior to transferring the tapes we contacted video archives experts until we confirmed for ourselves the current recommendations for dealing with these types of materials. The tapes were transferred by an engineer with much experience handling quad tapes, who worked very hard to achieve clean copies. In accordance with standard archival practice (which recommends that archives "never do anything that cannot be reversed") the tapes were not processed in any way at that time. Due to various flaws that were discovered in the tape, some dropouts occurred.

A few of the reels that came to us contained tape that was "scatter-wound," with windowing, slippage, and spoking. Some of the dropouts are, we believe, due to the tape deformation that these winding problems caused. For example, that poor wind probably contributed to the dropouts in one or two of the tapes that exhibit a regularly-recurring pattern of dropouts that rises and falls near the bottom of the screen. In addition, at least one reel had a slightly deformed flange that had caused edge damage to the tape, and this almost certainly contributed to this problem. Some of the other, less regularly-occurring dropouts are probably due to oxide shedding that was in progress when the tapes reached us.

Some of the tapes contain splices. One reel had a warning on the outside that two separate recordings had been spliced together and that the tracking on the second one did not match that on the first. I am pretty sure that one or two of the more magnificent dropouts are due to splices.

The tapes were transferred in 1989 and 1990. The originals were kept after they were reformatted. Since then, digital transfers have been made, although not with markedly better results than were first achieved. We do not possess the remaining five specials. Perhaps they met the fate that the tapes we hold were rescued from, or they may be stored in a vault somewhere, awaiting discovery.

Les Paul Talks About Tape

Here is an edited interview of Les Paul, guitarist, conducted by Frank Beacham. In the interview Les discusses the origin of taping network radio broadcasts. Courtesy of Steven Lewis.

I'll tell you the story of how the tape recorder came to America. I was working with Bing Crosby on the Kraft Music Hall in California and Bing says to me, "You know, I wish there was a way I could do like you do. You have all your transcription and wire recording equipment at home and you can record your stuff in your garage. I have to go down to the studio and do everything. I can't play on the golf course. I'd rather do it right at the club house if I could."

It just so happened that Judy Garland and I were doing a broadcast on Sundays in New York City. We had to fly from California to New York, and it took 19 hours. We were playing at 53rd and Broadway and a little old man came up to me — this was about 1945 or 46 — and he said his name was Dick Ranger and he had a tape recording machine. He said he picked it up when we invaded Luxembourg in the big push to end the war.

This was big news to me. Colonel Ranger said he walked into a radio station and saw this tape machine and grabbed it. It was too big to carry or ship back so he dismantled it and brought it back to the States piece by piece. Colonel Ranger took this tape machine — it was called a Magnetophon — to Orange, New Jersey and put it back together. Then he made a copy of it he called the Rangertone.

Meanwhile, I go to Bing Crosby and tell him there's a man that nailed me at 53rd and Broadway with a tape machine. I said, "That's your guy. You can put that machine right on the golf course and you can record your show from there. Just get your trio to play behind you and there you go." So Bing says, "Find the guy and bring him out here."

I called Colonel Ranger, brought him out to California, and he demonstrated the recorder at KNX, which is CBS out in Hollywood. Bing said, "I'll take 50 of them." But Ranger said he could only make one a year. Bing says, "I want someone who can make 50 of them and I need them now."

Well, there was another guy named Jack Mullin who also had one of the German recorders, but he hadn't put it together yet. Finally, Mullin put it together and took it over to Ampex. The people there took a look and said, "Let's go with it." But first, they said, they had to have some money. So they went to Bing for the cash. He said, "How much do you want?" They said \$50,000. Bing wrote out a check for fifty grand with no interest. He said, "I don't want any part of the Ampex Company. I don't want anything to do with you guys other than have you deliver me those machines. And so it was that I worked on the very first broadcast with tape (*Bing Crosby Philco Radio Time*, 1947).

If one of the reels on that machine broke it could have killed five people in the room — it was going so fast. The tape that the Germans were using was made of paper. It was like fly paper with iron dust on it. Later 3M provided the first version of "Scotch" recording tape to replace that German paper stock. So that's how the tape machine got to America. It just floated up on our shores, and Ampex made a fortune from it.

L.A. Scene The City Then and Now

By Cecilia Rasmussen

A Crooner's Interrupted Melody

At the height of Hollywood's Golden Age he was one of the town's most sought-after bachelors. He was a crooner and Valentino look-alike with flashing eyes and a smile that could charm a sphinx. His composition, "Prisoner of Love," became his vocal trademark. He was taller than his principal competitor—Bing Crosby—and most Hollywood insiders considered him more handsome, better dressed and more formidable at the microphone.

But whatever his virtues, Russ Colombo lacked something Crosby had in abundance—time. And even today, his untimely death in 1934 remains shrouded in the sort of tantalizing mystery that so frequently obscures the tragedies of the rich and famous.

Born Ruggiero Eugenio de Rodolfo Colombo in San Francisco in 1908, he was the 12th son of a 12th son. After moving to Los Angeles with his family, he attended Belmont High School, where he became a violinist with the school orchestra. Before he dropped out of high school, Colombo was earning money as a musician, playing in theaters for silent films. He was soon hired to play "emotion" music for silent film vamp Pola Negri's love scenes.

Negri was instrumental in helping Colombo get bit parts in films and later played a major part in publicizing his career.

In the late 1920s, shortly after Rudy Vallee made "crooning" and dancing cheek-to-cheek a national craze, Colombo burst onto the national scene as the new pop style's prime exponent.

And when he wasn't singing, he was swinging on his violin with other leading performers, such as George Eckhart's orchestra, which performed at the Mayfair Hotel in downtown Los Angeles, Slim Martin's band at the

Pantages Theater in Hollywood and Professor Moore's orchestra at the Hollywood Roosevelt Hotel.

In 1928, when Colombo joined the Gus Arnheim Orchestra at the Cocoanut Grove as a violinist, he would croon tunes with the band's talented young vocalist, Crosby. After Crosby left the act, Colombo took over.

Colombo received skyrocketing profits from early talkies in which he co-starred, "Wolf Song" (1929), "Street Girl" (1929), "Dynamite" (1929) and "Moulin Rouge" (1930).

While he continued making movies, Colombo organized his own band, rented a garage on Santa Monica Boulevard and opened a nightclub called Club Pyramid.

By the early 1930s, Colombo was in the middle of "the battle of the baritones," with Crosby singing on CBS radio and Colombo on NBC's Blue Network. (Crosby was indirectly responsible for launching Colombo's radio career. Colombo and his agent were broke and needed to get back to New York for Colombo's broadcast debut. The agent scraped up the money by selling Crosby an old car.)

Colombo was billed as "Radio's Valentino" and the "Romeo of Song." The combination of his sensuous voice and good looks created a magnetism that few women could resist. There was a long list of romantic "interests," as the era's popular fan magazines described them, including Constance Bennett, Sally Blane, Dorothy Dell and Carole Lombard.

As his career took off with his radio show, nightclub, theater appearances, films, orchestra and composing, Colombo was making as much as \$7,500 a week. He spent many hours singing and writing about the powers and pitfalls of love, including "You Call it Madness (But I Call It Love)."

Then, at the height of his career, tragedy came suddenly.

Sept. 2, 1934, was to have been a big day for the 26-year-old Colombo, who was to have announced his engagement to Carole Lombard that afternoon.

But shortly after lunch, he went to visit his best friend, portrait photographer Lansing Brown, who lived on Lillian Way in the Wilshire district. As they were looking at Brown's Civil War era dueling pistols, Brown's went off, ricocheting off the top of a mahogany desk, piercing Colombo's left eye and piercing his brain.

The star's pallbearers included such movie greats as Crosby, Gilbert Roland, Walter Lang, Stuart Peters, Lowell Sherman and Sheldon Keate Callaway.

Colombo's aging mother had suffered a heart attack and had been hospitalized just two days before his death. Fearing the news of her son's death would kill her, family and friends kept it from her.

For more than a decade after Colombo's death, his mother remained in poor health and partially blind. Family members faked letters and telegrams each month from London, where they said her son was working. A monthly check arrived for \$398, supposedly sent from his earnings. The payments were actually from a double indemnity \$25,000 life insurance policy.

At the end, that was all that remained of Russ Colombo's short-lived but frenetic plunge into music, glamour and romance.



Russ Colombo

Bing's Songs in a Different Voice

MUSIC REVIEW

PHILLIP OFFICER. "Going My Way, the Musical World of Bing Crosby." Dick Gallagher, piano; Kevin Kuhn, guitar; Mia Wu, violin. Oak Room of the Algonquin Hotel, 59 W. 44th St., Manhattan. Tuesdays-Saturdays, 9 p.m., with 11 p.m. show on Fridays and Saturdays, through July 27. Cover charge is \$35, \$15 minimum per person. Seen Tuesday night.

By Blake Green

STAFF WRITER

PHILLIP OFFICER doesn't have jug ears, sky-blue eyes or a pipe clinched in his teeth. Nor does he sound anything like Bing Crosby, the crooner who died in 1977 after more than half a century as a star of recordings, radio, movies and television.

This doesn't mean that an evening of some of the songs Crosby helped make famous doesn't make for a thoroughly enjoyable experience — especially when they're sung in Officer's golden baritone. If he seems worlds more frenetic than Crosby, chalk some of that up to opening-night jitters. After all, Bing's second wife, Kathryn Crosby, the actress whose Broadway show, "State Fair," just closed, was seated ringside.

Officer announces straightaway that he has no intention of singing "White Christmas" — nor, for that matter, does he warble "When the Blue of the Night Meets the Gold of the Day," Crosby's radio theme song. But there's plenty of nostalgia, from the opening "Ac-Cent-Tchu-Ate the Positive" to the encore, "I'll Be Seeing You," the World War II Irving Kahal and Sammy Fain hit that contributed to the Germans begrudgingly nicknaming Crosby "Der Bingle."

The program runs the course — from "Blue Skies," which is part of Irving Berlin's score for the '40s movie of the same name (Berlin's daughter, Mary Ellin Bar-

rett, was also in the audience.) to "The Second Time Around," written by Sammy Cahn and Jimmy Van Heusen for the '60s movie "High Times" — as well as to commemorate the singer's second marriage, to the former Kathryn Grant. In deference to the setting, Officer has included "I Wished on the Moon" which Dorothy Parker, an Algonquin habitue, and Ralph Rainger wrote for the movie "Big Broadcast of 1936."

There are songs from Crosby's (and Bob Hope's) classic "Road" films of the '40s with music by Johnny Burke and Van Heusen: "Road to Morocco," "But Beautiful," "Welcome to My Dream," as well as the team's composition, "Swinging on a Star," which Crosby sang as a priest in the 1944 movie, "Going My Way." (He won an Oscar.)

Remember "The Waiter & The Porter & The Upstairs Maid"? Who could forget a song (by Johnny Mercer, from "Birth of the Blues") with lyrics like "Hot Diggety Dog"? Officer said he also discovered, at a reception after the show, that he's included Crosby's favorite lyric: "I calculate I'm worth my weight in goldenrods" from "I've Got a Pocketful of Dreams" by Burke and James Monaco.

Lyrics have come to be Officer's specialty — his last show at the Algonquin (and his most recent compact disc) was "The Lyrics of Oscar Hammerstein" — and he describes his style as "lyric storyteller."

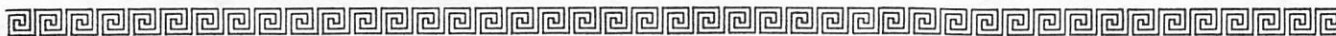
"I thought it would be a huge mistake to try to imitate Bing or even suggest his style," Officer said the day after his show. "Our energies are so different." He decided to do his current show "because of his impact on popular music."

Almost immediately after Officer began delving into the late singer's work, he said he realized there'd have to be an enormous winnowing process. "He had such an incredible track record with the Billboard charts; I could have done a show on just his number one hits." Another Berlin composition gives the gist: "You Keep Coming Back Like a Song." ■



Phillip Officer

NEWSDAY, FRIDAY, JULY 12, 1996



FUNKY WINKERBEAN



"Bing's Songs" courtesy of Ernest Sutkowski

"Funky" courtesy of Mozelle Seger & Ernest Sutkowski

Would You Buy A Used Car From This Man?

No? How about a brand-new Mercedes-Benz? Actually, it's quite complimentary to know that even 19 years after his death, Bing's name and likeness are still considered powerful and viable advertising tools. I guess First Class is still the only way to go. With that just said, I offer the exception to the rule as Bing gives his endorsement to Zonolite Poured Insulation in this 1956 hardware store pamphlet. Bing's example to the contrary, I would not recommend wearing a suit and tie while pouring dusty insulation in a hot, stuffy attic.

M.S.



Bing Crosby. It's no wonder Bing made so many road movies. You'd expect no less. After all, he was inspired by this jazzy Mercedes B-B-B-Benz.

ZONOLITE IS FIREPROOF!



• Many homes have been saved from complete destruction because of Zonolite. Even a blowtorch cannot ignite Zonolite. Actually snuffs out flame. No other type of insulation, bar none, can assure you of the fire safety factor that Zonolite vermiculite Insulating Fill provides.

ZONOLITE IS GUARANTEED!



• You get a written guarantee of assurance that Zonolite will outlast other types of insulation. Zonolite will never rot, decompose, or burn. Won't settle. It's permanent. Guaranteed to last the life of the building.



ASK ME
about
FREE
ZONOLITE
ESTIMATE

• If you see the man at the counter, or on the sales floor wearing this button, get all the facts about this miraculous insulation. Or, ask any man in the store for a free estimate on the cost of insulating your home—now!

**Save as much as \$50 to \$100
on Installation Costs**

Zonolite is so easy to install, no outside labor or applicators are necessary. You can do the job yourself in as little as *four short hours*.

APPROXIMATE COVERAGE OF ZONOLITE INSULATING FILL						
Wt./bag Approx. 20 lbs. Contents Approx. 4 cu. ft.						
Thickness in inches	2	3	3½	4	5	5½
Coverage bag in sq. ft.	26	17	14	13	10.5	9

HI-81 Printed in U.S.A. Copyright 1956. Zonolite is a registered trade mark of Zonolite Company, 135 S. La Salle St., Chicago 3, Ill.

BING CROSBY co-starring in MGM's "HIGH SOCIETY"

In Vista-Vision — Color by Technicolor

says:

*Easiest of all
Insulations
to install!*



**ZONOLITE® INSULATING
FILL**

NOW INSULATE **FASTER** WITH

ZONOLITE

BING-O it's done in Half-A-Day!

• Bing shows you that Zonolite is the famous do-it-yourself insulation that's easiest of all to install! Save hours and hours of needless work. Easily pours from the bag between attic joists and sidewall studs—flows snugly around pipes, wiring, braces. Increases comfort—safeguards health. In winter, homes insulated with

Zonolite warm up faster; the heat stays in, won't leak out. In summer, Zonolite-insulated homes *lock out* hot summer temperatures, keep rooms as much as 15° cooler. And—Zonolite is fireproof, rot-proof, verminproof, lightweight, efficient, permanent . . . and won't settle the way other types of insulation do!

Pour It—Bags are light-weight. Pour it like popcorn.



Level It—Smooth it down, the job's done. Free leveling tool.



Leave It—That's all! Zonolite is in for years and years—for life!



Do-it-yourself and SAVE!

• IT'S TRUE! In just 4 hours you can insulate your own home because it's so easy to do. No cutting to size, no nailing. Zonolite vermiculite has millions of tiny air pockets which prevent passage of incoming winter wind and cold. In summer, its millions of reflective surfaces keep your home as much as 15° cooler—even on the hottest and most sultry days. Remember, once you put Zonolite in—it stays. Once installed, it's good for the life of building.

SAVE—up to 40% on fuel bills! Zonolite pays for itself in a few seasons just on fuel savings.
SAVE as much as \$50-\$100 on labor costs. Do-it-yourself in quick time for as little as \$67.60.
SAVE hours of work. The easiest of all insulations to install. Done in just 4 short hours.
SAVE on air conditioning operating costs—as much as 40%. Zonolite also permits small air-conditioning units.
SAVE on the future. Zonolite is permanent, guaranteed to last the life of the building.
SAVE Your Home. Consider the safety of an insulation that actually can snuff out flame, block fire.

AS LOW AS
\$67.60
for average attic



PENGAR

This 1936 Swedish poster advertises "Pennies From Heaven." The poster was contributed by Ernest Sutkowski and was prepared for reprinting by Pete Cakanic.

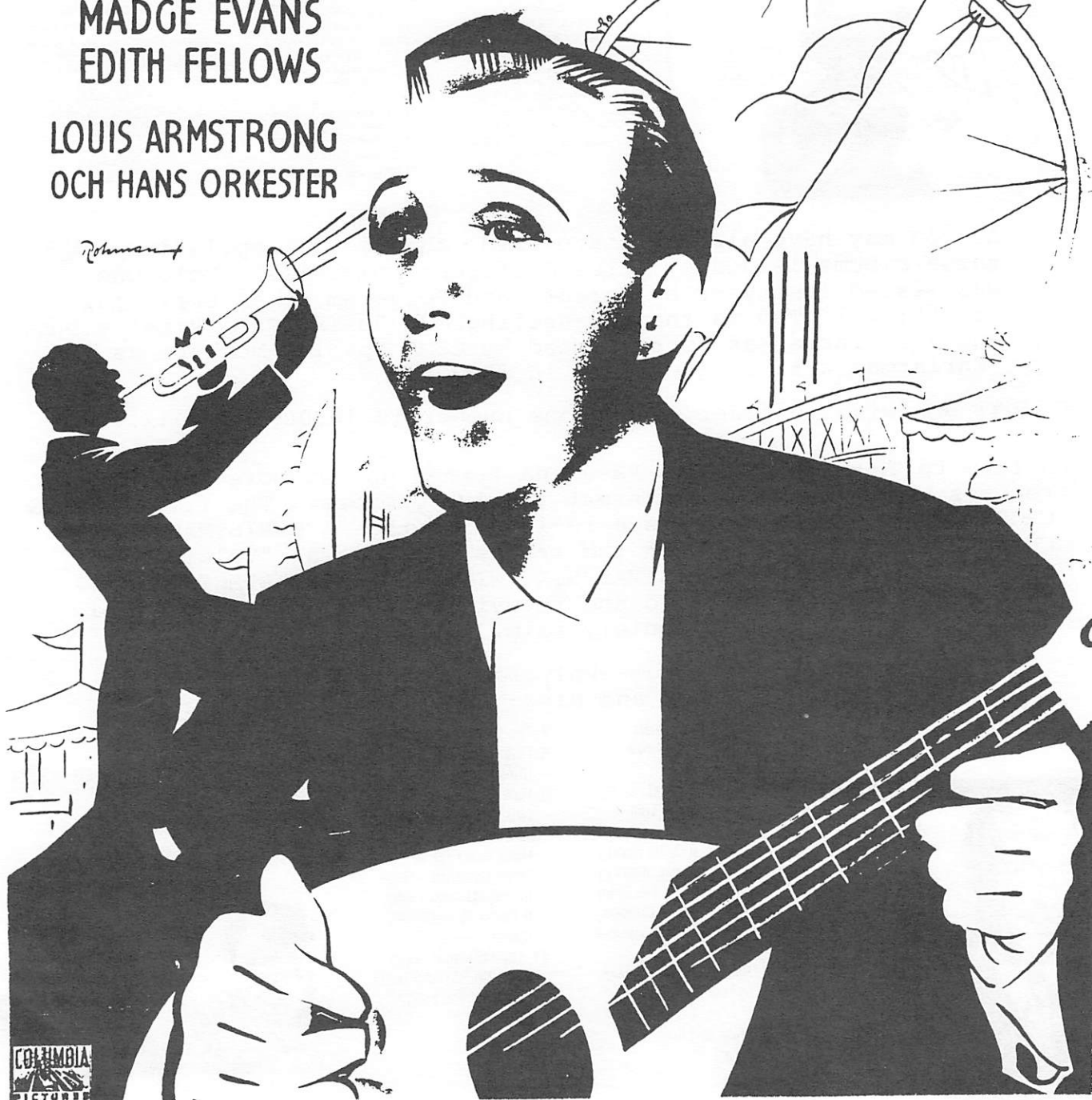
från SKYNN

Bing CROSBY

MADGE EVANS
EDITH FELLOWS

LOUIS ARMSTRONG
OCH HANS ORKESTER

Robinson



COLUMBIA
PICTURES



BINGsings



By Charles Baillie

Bing is so closely identified with the Christmas season that there are usually a number of new CDs featuring Bing released each December. As Editor Wayne's deadline is Nov. 15, we may miss a few; however, the current Time-Warner Sound Exchange catalog gives us a 3-disc issue to consider.

Christmas With Bing Crosby--All-Time Favorites (3 CDs) \$29.98
(Cat. #242115 CD) (Shipping & Handling \$ 4.95)

CHRISTMAS with BING CROSBY 30 Years Anniversary Edition

CHRISTMAS with BING CROSBY



All-Time
Favorites!
3 CD Set

CHRISTMAS with BING CROSBY 30 Years Anniversary Edition

VOLUME ONE

1. The Song Of Christmas
2. I Sing Noël
3. Christmas Is
4. The First Family Of Christmas
5. And The Bells Rang
6. A Christmas Toast
7. A Time To Be Jolly
8. 'Round And 'Round The Christmas Tree
9. When You Trim Your Christmas Tree
10. Christmas Is Here To Stay!

This compilation © & © 1994 PolyGram Records, Inc.

VOLUME TWO

1. Silent Night
2. Adeste Fideles
3. White Christmas
4. God Rest Ye Merry Gentlemen
5. Faith Of Our Fathers
6. ('I'll Be Home For Christmas (If Only In My Dreams)
7. Jingle Bells
8. Santa Claus Is Comin' To Town
9. Silver Bells
10. It's Beginning To Look Like Christmas
11. Christmas In Killarney
12. Mele Kalikimaka

© 1961 MCA Records, Inc.

VOLUME THREE

1. Do You Hear What I Hear
2. I Wish You A Merry Christmas
3. Medley: What Child Is This/ The Holly And The Ivy
4. The Little Drummer Boy
5. Christmas Dinner, Country Style
6. Medley: Hark! The Herald Angels Sing/It Came Upon A Midnight Clear
7. Have Yourself A Merry Little Christmas
8. O Holy Night
9. Medley: Pat-A-Pan/While Shepherds Watched Their Flocks By Night
10. Let It Snow, Let It Snow, Let It Snow

© 1994 Cama Special Markets

As you may have already discovered, this is a compilation of three albums issued by three different companies. Vol. One was issued last year by Mercury and Polygram as "A Christmas Toast"; Vol. Two is the top-selling MCA "Merry Christmas" album; and Vol. Three was first issued by CEMA Special Markets as "Christmas With Bing Crosby" in 1992.

If you wish to order, the phone number is 1-800-521-0042.

A trip to Tower Records in Pasadena turned up two more Christmas records which may be of interest to club members. The first--"BING CROSBY CHRISTMAS ALBUM"--is a re-issue of the "A CHRISTMAS TOAST" CD by Polygram Records with the tracks the same as "Volume One" above. The record--"CHRISTMAS SING WITH FRANK AND BING"--has 11 Christmas tracks from radio and television shows plus "Well Did You Evah" from the High Society film.

Bing Crosby Christmas Album--Polygram 314-520211-2 \$6.99
Christmas Sing with Frank and Bing--Laserlight-12-775 5.99

1. Jingle Bells (Duet)
2. Mistletoe and Holly (Frank)
3. Round & Round the Christmas Tree (Bing)
4. Medley: It Came Upon a Midnight Clear; Away in a Manger; O Little Town of Bethlehem; Rudolph the Red-Nosed Reindeer (Duet)
5. Santa Claus Is Coming to Town (Frank)
6. May the Good Lord Bless and Keep You (Bing)
7. The Cradle Song (Frank)
8. I Wish You a Merry Christmas (Bing)
9. Have Yourself a Merry Little Christmas (Frank)
10. Medley: Deck the Halls; God Rest Ye Merry Gentlemen; Hark! the Herald Angels Sing; O Come All Ye Faithful (Duet)
11. The Christmas Song/ White Christmas (Duet)
12. Well Did You Evah? (Duet)

Christmas Sing With Frank and Bing



Speaking of Christmas recordings, Editor Wayne was contacted by Carl Caprioglio, whose company, Oglio Records, produced the CD-Rom featuring Bing and David Bowie singing "Peace on Earth/Little Drummer Boy." (Reviewed in BINGSINGS/BINGANG last issue--Summer 1996.) Mr. Caprioglio indicated that the CD-Rom and the two standard CDs (also mentioned in Bits of Bing last issue)--"The Coolest Christmas" and "The Edge of Christmas"--containing the audio CD of Bing and Dave Bowie will again be available in record stores this season. In fact, I saw them in Tower Records today.

The next CD, "Bing Sings Whilst Bregman Swings," at \$29.95 is a bit "pricey" as it is an Ultra Disc II "The Original Limited Edition 24-Karat Gold Audiophile Collector's Disc." If you can't locate the CD at your local dealer, you can order it from "Mobil Fidelity" (1-800-423-5759) for \$29.95 + \$4.00 shipping. Incidentally, the sound is excellent on this disc.

Bing Sings Whilst Bregman Swings--Ultra Disc II--UDCD 670 \$29.95

ORIGINAL MASTER RECORDING



BING CROSBY

Bing Sings Whilst Bregman Swings

1. Mountain Greenery
2. 'Deed I Do
3. The Song Is You
4. Heat Wave
5. Cheek To Cheek
6. Have You Met Miss Jones?
7. The Blue Room
8. They All Laughed
9. I've Got Five Dollars
10. September in the Rain
11. Nice Work If You Can Get It
12. Jeepers Creepers

GARY GIDDINS

Bing Sings Whilst Bregman Swings

BING CROSBY. In 1956 arranger Buddy Bregman persuaded the godfather of crooners to try a more contemporary, Sinatra-style recording. The old man held his own. *Mobile Fidelity Sound Lab; CD.*

"Wig" Wiggins reports that the first compact disc to be issued in the Jonzo series of "Chronological Bing Crosby" recordings is now available. If you are interested in this unique series, which hopes to re-issue all of Bing's commercial recordings on compact disc, contact "Wig" as soon as possible:

Mr. F. B. Wiggins
5608 North 34th St.
Arlington, Virginia 22207

Telephone:
(703) 241-5608

The Chronological Bing Crosby Jonzo Records JZCD-11 \$19.50
(Includes Packing & Shipping)



- JZCD 11**
1. SWEET GEORGIA BROWN-A
 2. SWEET GEORGIA BROWN-B
 3. WALTZING IN A DREAM
 4. HAPPY-GO-LUCKY YOU
 5. LAZY DAY
 6. LET'S TRY AGAIN
 7. CABIN IN THE COTTON
 8. WITH SUMMER COMING ON
 9. LOVE ME TONIGHT
 10. SOME OF THESE DAYS
 11. PLEASE
 12. HOW DEEP IS THE OCEAN?
 13. HERE LIES LOVE
 14. A GHOST OF A CHANCE-A
 15. A GHOST OF A CHANCE-B
 16. LINGER A LITTLE LONGER IN THE TWILIGHT
 17. WE'RE A COUPLE OF SOLDIERS, MY BABY AND ME-A
 18. WE'RE A COUPLE OF SOLDIERS, MY BABY AND ME-B
 19. BROTHER, CAN YOU SPARE A DIME?
 20. SWEET SUE, JUST YOU
 21. LET'S PUT OUT THE LIGHTS, AND GO TO SLEEP
 22. I'LL FOLLOW YOU-A
 23. I'LL FOLLOW YOU-B

The material for the next two CDs is from Bing's radio shows and is generally of good quality. Quite a few of the tracks are new to CD--and both CDs were purchased in local record shops.

BING Live Duets
1947-1949

CROSBY

Featuring...

AL JOLSON
ETHEL MERMAN
DINAH SHORE
JIMMY DURANTE
GROUCHO MARX
PEGGY LEE
LOUIS ARMSTRONG
KAY STARR



Bing Crosby Live Duets 1947-1949

Then I'll Be Happy w Peggy Lee
Your All-Time Flop Parade Part One
w Ethel Merman
Chidabee Chidabee Chidabee (Yah Yah Yah)
w Jimmy Durante
Clementine w Dinah Shore & Burl Ives
You Was w Kay Starr
A Little Bird Told Me w Hattie McDaniel & Ernie
(Bubbles) Whiteman
Just A Gigolo w Bob Burns & his Bazooka
When It's Night Time In Little Italy
w Groucho Marx
Medley W Al Jolson April Showers /

Vipers Nest Records VN 1003

Medley Cont'd Ma Blushin' Rosie /Swanee(AJ) /
The One I Love Belongs To Somebody Else
So In Love w Peggy Lee
Blue Shadows - The Four Crosby Boys
If You Stub Your Toe On The Moon w Jud Conlons
Rhythmaires
Once And For Always w Peggy Lee
Your All-Time Flop Parade Part Two
w Ethel Merman
There's A Flaw In My Flue w Ethel Merman
Your All-Time Flop Parade Part Three
w Ethel Merman
Lazy Bones w Louis Armstrong & Jack Teagarden

\$11.99

Those Great WWII Songs--Gold DBG 55042

\$27.99



CD 1

1. (THERE'LL BE BLUEBIRDS OVER)
THE WHITE CLIFFS OF DOVER 2'49
2. THE ARMY AIR CORPS SONG 2'09
3. YANKEE DOODLE DANDY 1'34
4. I DON'T WANT TO WALK
WITHOUT YOU, BABY 3'17
5. SONG OF FREEDOM 2'16
6. YOU'D BE SO NICE TO COME HOME TO 2'05
7. WHAT DO YOU DO IN THE INFANTRY? 2'28
8. RIDING HERD ON A CLOUD TONIGHT 2'11
9. GET ON THE ROAD TO VICTORY 3'11
10. SUNDAY, MONDAY, OR ALWAYS 2'10
11. THE VICTRY POLKA 2'35
12. IT'S ALL OVER NOW 2'50
13. AS TIME GOES BY 1'58
14. I'LL BE SEEING YOU 2'25
15. SHOO-SHOO-BABY 3'26
16. (THERE'LL BE A) HOT TIME IN
THE TOWN OF BERLIN (WHEN
THE YANKS GO MARCHING IN) 2'23
17. SONG OF THE BOMBADIERS 2'17
18. LONG AGO (AND FAR AWAY) 2'25
19. BLESS'EM ALL 2'34
20. I'LL GET BY (AS LONG AS I HAVE YOU) 2'30
21. IS YOU IS, OR IS YOU AIN'T (MY BABY) 2'58
22. SATURDAY NIGHT
(IS THE LONELIEST NIGHT IN THE WEEK) 2'20
23. THE FIFTH MARINES -
THE AMPHIBIANS BATTLE MARCH 3'38
24. COMIN' IN ON A WING AND A PRAYER 2'30

TOTAL PLAYING TIME:

61'42

CD 2

**THE COMPLETE KRAFT MUSIC
HALL BROADCAST OF
SEPTEMBER 9, 1943**

1. COMIN' IN ON A WING AND A
PRAYER 8'01
2. WAIT FOR ME, MARY 3'03
3. BROTHER BILL 6'12
4. STAR DUST 5'54
5. IT'S ALWAYS YOU 3'33
6. BASIN STREET BLUES 3'13

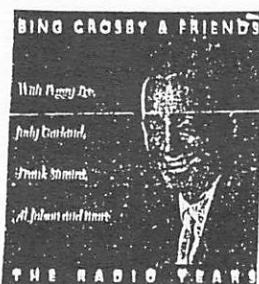
**THE COMPLETE MAIL CALL PROGRAM
WITH BING CROSBY, BETTE DAVIS,
BARRY FITZGERALD, LEO MCCAREY,
WILLIAM FRAWLEY
AND DON WILSON**

7. INTRODUCTION 1'45
8. SWINGING ON A STAR 6'55
9. YOU BELONG TO MY HEART 4'31
10. TOO-RA-LOO-RA-LOO-RA-
(THAT'S AN IRISH LULLABY) 3'39
11. IDA 13'09

TOTAL PLAYING TIME:

60'00

The next group is reported by our English cousin, Jim Reilly, in "Bing"--the magazine of the International Crosby Circle. While there are many "repeats" of previously-released material, the quality is good and the CDs are worth considering.



Bing Crosby & Friends - The Radio Years

If I Knew You Were Coming (with Bob Hope)
On A Slow Boat To China (w Peggy Lee)
When You Wore A Tulip (with Judy Garland)
Moonlight Bay (with Gary Crosby)
I Don't Know Why (I Just Do) (with Lauren Bacall)
The One I Love Belongs To Somebody Else
(with Al Jolson)
May The Good Lord Bless And Keep You
(with Nat King Cole And The Andrews Sisters)
Basin Street Blues (with Ella Fitzgerald)
Hand Holdin' Music (w R Vallee & Walter O'Keefe)
Lazy River / Paper Doll (with The Mills Bros.)

Hallmark 303372

On Top Of Old Smoky (with Burl Ives)
Medley: You're The Top / You Are My Sunshine /
Sonny Boy / You're The Top
(with Frank Sinatra and Bob Hope)
Clancy Lowered The Boom (with Dennis Day)
Takes Two To Tango (w Rosemary Clooney)
You Came A Long Way From St Louis (with Peggy Lee)
I Can Dream Can't I (with The Andrews Sisters)
Lullaby Of Broadway (with Dick Powell)
The Surrey With The Fringe On Top (with Helen O'Conn)
Till We Meet Again (with Patti Page)
Groaner, Canary & Nose (w Judy Garland & J Durante)

The two most interesting releases reported by Jim are the 3 CD issue "The Best of Bing" from Hallmark and the soon-to-be released 2 CD collection "The Best of Bing Crosby" from MCA (UK). While most of the tracks have been on compact disc frequently in the past, the selections are excellent and would form a fine base for one building a Bing CD collection.

The details of the releases follows--and it is of particular interest to note that Jim and Leslie Gaylor selected the majority of the tracks for the MCA (UK) issue.

The Best Of Bing (3CDs)

Volume One 311212

1. Swinging On A Star
2. An Apple For The Teacher
3. Miss You
4. San Antonio Rose
5. Mister Meadowlark W Jolany Mercer
6. I Love You (Here The Answer Lies)
7. Start The Day Right (Hoddy Ay)
8. The Day After Forever
9. I'll Be Seeing You
10. If You Please
11. Between 18th & 19th On Chestnut Street
12. You Are My Sunshine
13. Constantly
14. Deep In The Heart Of Texas
15. San Fernando Valley
16. Going My Way
17. The Eagle And Me
18. Don't Fence Me In
19. Too-Ra-Lo-Lo-Ra-Loo-Ral
20. Sweet And Lovely

Running Time: 58.52

Price at a local well known record store: £8.49

Hallmark 390402

Volume Two 311222

1. You Must Have Been A Beautiful Baby
2. Cabin In The Cotton
3. Here Lies Love
4. Temptation
5. You Are Beautiful Tonight My Dear
6. You've Got Me crying Again
7. I'm An Old Cowhand
8. May I
9. June In January
10. Sweet Lielani
11. Pennies From Heaven
12. Mr Gallagher & Mr Shean
13. Where The Blue Of The Night
14. Dinah
15. Shine
16. Sweet Georgia Brown
17. Some Of These Days
18. You're Getting To Be A Habit With Me
19. Sierra Sue
20. With Every Breath I Take

Running Time: 60.27

Volume Three 311232

1. Too Marvellous For Words
2. The Very Thought Of You
3. Moonlight Becomes You
4. The Touch Of Your Lips
5. My Buddy
6. I Ain't Got Nobody
7. I Found A Million Dollar Baby
8. Sunday Monday Or Always
9. I Cried For You
10. And The Angels Sing
11. Somebody Loves Me
12. Old Folks
13. But Not For Me
14. Lazy
15. Don't Be That Way
16. Summertime
17. When Day Is Done
18. I Got Plenty Of Nuttin'
19. The Folks Who Live On The Hill
20. What's New

Running Time: 59.58

UK

The Best Of Bing Crosby (2CDs)

Disc 1

- Swinging On A Star
- Alexander's Ragtime Band
- Moonlight Becomes You
- Gone Fishin'
- Busy Doing Nothing
- So Would I
- A Friend Of Yours
- Gigi
- I've Never Been In Love Before
- Among My Souvenirs
- A Weaver Of Dreams
- When The Blue Of The Night
- I Whistle A Happy Tune
- Wrap Your Troubles In Dreams
- Dear Hearts And Gentle People
- The Very Thought Of You
- Sweet Lielani
- Give Me The Simple Life
- San Antonio Rose
- The Spaniard That Blighted My Life
- People Will Say We're In Love
- The Folks Who Live On The Hill
- Sentimental Music
- Moonlight On A White Picket Fence
- Blue Skies

MCA CD11561 Cassette (MCC11561)

Disc 2

- Anything You Can Do
- True Love
- Embraceable You
- A Fella With An Umbrella
- McNamara's Band
- Now Is The Hour
- Getting To Know You
- Galway Bay
- Don't Fence Me In
- Just One Of Those Things
- Sam's Song
- Like Someone In Love
- In The Cool Cool Cool Of The Evening
- Too-Ra-Lo-Lo-Ral
- Oh What A Beautiful Morning
- The One I Love Belongs To Somebody Else
- Play A Simple Melody
- The Things We Did Last Summer
- Just For You
- I Can't Begin To Tell You
- Marrying For Love
- A Nightingale Sang In Berkeley Square
- Silent Night
- Deck The Halls/Away In A Manger/I Saw 3 Ships
- White Christmas

The best source for these two would probably be: The Record Centre, 45-46 Loveday St., Birmingham, England, B4 6NR (will accept most major credit cards).

Too Marvellous For Words - 25 Chart Toppers

- Too Marvellous For Words
- I've Got A Pocketful Of Dreams
- I'll Be Seeing You
- You're Getting To Be A Habit With Me
- Out Of Nowhere
- Love In Bloom
- Sweet Lielani
- Swinging On A Star
- I Love You (Grieg)
- Remember Me
- Pennies From Heaven
- Moonlight Becomes You
- Sunday Monday Or Always

Charly Records CDGR 105

- Don't Fence Me In w. Andrews Sisters
- Sierra Sue
- Trade Winds
- San Fernando Valley
- The Moon Got In My Eyes
- You Must Have Been A Beautiful Baby
- June In January
- Dinah w. Mills Bros.
- Just One More Chance (1931)
- Brother Can You Spare A Dime
- Three Little Words
- White Christmas



Since the last issue of the "BINGANG," we have lost two more Bing stalwarts--Bill Osborn and Derek Parkes. Most of you know Bill because of his contributions to and his long-time support of all Crosby activities in the U.S. Derek has been equally active in England in the "International Crosby Circle" and his Crosby Record Club. Crosby fans will miss both men very much, and I'm sure you will join me in extending our deepest sympathy to their families.

While the International Crosby Circle and Derek's Record Club were not connected in any way, I have been told that members of the ICC will try to help Derek's widow tie up any loose ends. At this time, there are no plans to continue the record club.

For those of you who have depended on Derek's Club to supply overseas needs, I hope that the following list of possible sources will be helpful.

All Music Services
530 14th St.--No. 9
San Francisco, CA 94103

(Recommended by Member
Bill Delucchi, who indicates
proprietor Michael is a
Bing Crosby fan)

Phone (415) 864-8222
FAX (415) 864-7222

Footlight Records
113 E. 12th
New York, NY 10003
Phone (212) 533-1572
FAX (212) 673-1496

Chick Wilson
Select Circles
P.O. Box 302
Riverside, CT 06878
(203) 661-8421

Mr. Nostalgia
(Charlie Morrison)
P.O. Box 26414
Tamarac, FLA 33320
(954) 726-5420

The Record Centre
45-46 Loveday St.
Birmingham, England
B4 6NR

BING ON VIDEO

Ron Hall of "Festival Films" indicates that their latest video--
"Bing Crosby's Road to Hollywood"--should be available for
Christmas delivery. You may want to drop a hint to your spouse
or one of your more affluent off-spring. The price--postage paid
in the U.S.A.--is \$29.95. (May not be ready until mid-January-WLM)

This is the fifth video of rare Bing material produced by "Festival
Films," and anyone who has purchased one of the first four will
want to consider adding this to their collection. Among other
items included are two "Hollywood on Parade" shorts with Bing,
and "Please" in its entirety.

If you're interested, phone or fax Ron Hall at: Festival Films,
800-798-6083 or 612-470-2172.

According to Tower Records "November New Releases" bulletin,
the "Complete Recordings Together" of Bing and the Andrews Sisters
will be released by MCA on Nov. 19. If I can get any specific
details before Wayne goes to press, they will be included.

As a "new kid on the block" with this column for "BINGANG," I
undoubtedly have failed to recognize all those members who have
alerted us to new releases. To name a few--"Wig" Wiggins, Pat
Sullivan, Ernest Sutkowski, Edwin Garcia, Steven Lewis, Pete
Cakanic, Frank Whittaker, Errol Bond, and Jim Reilly have all
contributed to this issue. I assure you that I will try to do
better in the next "BINGANG" as we need everyone's help to
assure complete coverage.

Charlie



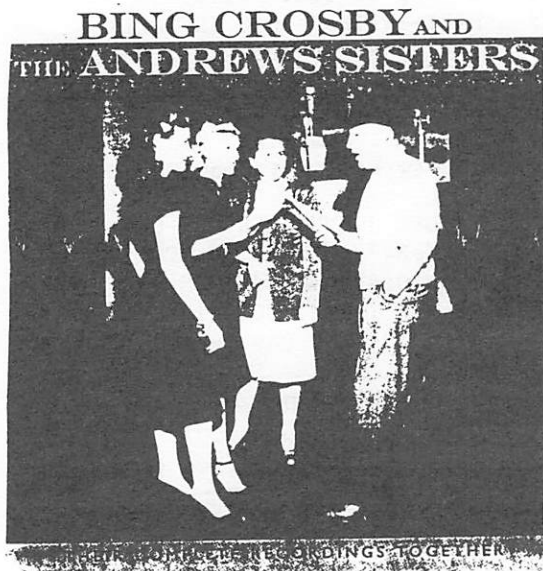
Charles Baillie
118 W. Las Flores Ave.
Arcadia, CA 91007
(818) 446-2246

BING CROSBY AND THE ANDREWS SISTERS
THEIR COMPLETE RECORDINGS TOGETHER

Thanks to member Wig Wiggins, who compiled the tracks for MCA for the disc, we can give you some information on the CD scheduled for release next week (Nov. 19). In addition to all of the 46 standard recordings made by Bing with the Andrews Sisters, the CDs include rare Bing material--5 blow-ups, 1 alternate take, and 1 parody. On the list of the 53 tracks, #20--"Jingle Bells" blow-up--was left off the backing list by mistake, but is included on Disc #2.

Bing Crosby and the Andrews Sisters MCAD 2-11503
Their Complete Recordings Together

\$31.99



- 1) Ciriibirin
- 2) Yodelin' Jive
- 3) Pistol Packin' Mama
- 4) Vict'ry Polka
- 5) Jingle Bells
- 6) Santa Claus Is Coming To Town
- 7) (There'll Be A) Hot Time In the Town of Berlin
- 8) Is You Is, Or Is You Ain't (Ma' Baby)
- 9) Don't Fence Me In
- 10) The Three Caballeros
- 11) There's A Fella Waitin' In Poughkeepsie
- 12) Ac-Cent-Tchu-Ate The Positive
- 13) Along The Navajo Trail
- 14) Good, Good, Good
- 15) Happy, Happy, Happy Wedding Day
- 16) Betsy
- 17) (Get Your Kicks On) Route 66
- 18) South America, Take It Away
- 19) Anything You Can Do
- 20) There's No Business Like Show Business
- 21) Go West, Young Man!
- 22) Tallahassee
- 23) The Freedom Train
- 24) Apalachicola, Fla
- 25) You Don't Have To Know The Language
- 26) A Hundred And Sixty Acres
- 27) At The Flying "W"

- Disc 2:
- 1) Weddin' Day
 - 2) The Twelve Days of Christmas
 - 3) Here Comes Santa Claus
 - 4) Quicksilver
 - 5) Have I Told You Lately That I Love You?
 - 6) Lock, Stock And Barrel
 - 7) Ask Me No Questions (And I'll Tell You No Lies)
 - 8) Life Is So Peculiar
 - 9) High On The List
 - 10) Poppa Santa Claus
 - 11) Mele Kalikimaka
 - 12) Black Ball Ferry Line
 - 13) The Yodeling Ghost
 - 14) Forsaking All Others
 - 15) Sparrow In The Tree Top
 - 16) I'll Si-Si Ya in Bahia
 - 17) The Live Oak Tree
 - 18) South Rampart Street Parade
 - 19) Cool Water
 - 21) Don't Fence Me In (Blow-up)
 - 22) The Three Caballeros (Blow-up)
 - 23) There's A Fella Waitin' In Poughkeepsie (Alternate take)
 - 24) Ac-Cent-Tchu-Ate the Positive (Blow-up)
 - 25) The Freedom Train (Blow-up)
 - 26) A Hundred And Sixty Acres (Parody)

A very Happy Holiday Season to all. May St. Nick add to your Bing audio and video collection this Christmas.

Best Wishes,

Charlie

BITS OF BING

The following CDs have one or more tracks by Bing--for the really dedicated!

GRATUITOUSLY GROUCHO. Raven RVCD-30. 13 tracks. 2 w/Bing. G. Marx, Attorney at Law/ Life Is So Peculiar. \$??

THE SONG IS HAROLD ARLEN. Living Era CD AJA 5159. 25 tracks. 4 w/Bing. I've Got the World on a String/Accentuate the Positive (w/ Andrews Sisters)/June Comes Around Every Year/ I Promise You. \$11.99.

MY FUNNY VALENTINE. Rodgers & Hart. Verve 314-526-448-2. 16 tracks. 1 w/Bing. The Blue Room. \$11.99.

THE MEL TORME COLLECTION (1944-1985). Rhino RZ-71589. 89 tracks. 1 w/Bing. Day by Day (w/Mel Tones). \$46.99.

STARDUST--HOAGY CARMICHAEL. Capital CDP 7243-8-32592. 20 tracks. 1 w/Bing. Lazy River (w/L. Armstrong). \$11.99.

THOSE WONDERFUL YEARS--GLORY OF LOVE. RCA-BMG-JDC 7017. 14 tracks. 1 w/Bing. Pennies From Heaven. \$11.99.

RODGERS & HART SONGBOOK. Verve 314-516-158-2. 16 tracks. 1 w/Bing. Mountain Greenery. \$11.99.

AMERICAN LEGENDS--GEORGE GERSHWIN. Laser-Light 12743. 12 tracks. 1 w/Bing. Lady Be Good. \$5.99.

POP HITS OF THE 30's. BCCCM-70052. 3 CDs. 41 tracks. 1 w/Bing. Pennies from Heaven. \$36.95.

THE ANDREWS SISTERS: THEIR ALL-TIME GREATEST HITS. BCMCA 11212. 2 CDs. 46 Songs. At Least 2 w/Bing. Don't Fence Me In/A Hot Time in the Town of Berlin (List Incomplete). \$31.95.

CLUB DURANTE. Jimmy Durante. BCMSP 30012. Includes Bing Tracks. Unknown. \$8.95.

LEGENDS OF STAGE & SCREEN. BCMSP-09362. 1 Bing Track. Happy Holidays. \$8.95.

BOB HOPE--THE MOVIE COLLECTION. BCMSP-07102. 15 tracks. At Least 1 w/Bing. Road to Morocco (List Incomplete). \$11.95.

AMERICAN SONGBOOK. James Van Heusen. Smithsonian AD D46 TB-A 24155. 22 tracks. 2 w/Bing. Moonlight Becomes You/Swinging on a Star. \$18.95.

CHRISTMAS IN THE 40's--REMEMBERING THE WAR YEARS. Time-Warner #242107. 6 CDs. Many stars with Bing featured. Specifics Not Available. \$39.95.

WHEN YOU DREAM ABOUT HAWAII. Time-Warner #232546. At Least One Track w/Bing. List Incomplete. Sweet Leilani. \$16.98.

80 ALL-TIME CHRISTMAS FAVORITES. Time-Warner Sound Exchange #241448. 3 CD's. At Least One w/Bing. List Incomplete. White Christmas. \$39.98.

PAUL WHITEMAN--THE KING OF JAZZ. ASV-Living Era-5170. Bing Featured, but Tracks Unknown. \$15.95.

SEPTEMBER SONG--Jimmy Durante. Natasha Imports NI-4026. 21 tracks. 1 w/Bing. Inka, Dinka, Doo (w/Jimmy). \$12.99.

JAMES DURANTE, PATRON OF THE ARTS. Vipers Nest VN-151. 30 tracks. 1 w/Bing. The Song's Gotta Come From the Heart (w/Jimmy). \$11.99.

THE ENVELOPE PLEASE--Academy Award Winning Songs. Vol. I (1934-1945). Rhino RZ-72271. 3 tracks w/Bing. Sweet Leilani, White Christmas, Swinging on a Star. \$9.99. Vol. II (1946-1957). Rhino RZ-72277. 1 track w/Bing. In the Cool, Cool, Cool, of the Evening. \$9.99.

THE WONDERFUL YEARS--THAT'S HOLLYWOOD--THE SONGS. MCA-JDC-7011. 14 tracks. 2 w/Bing. Swinging on a Star/In the Cool, Cool, Cool, of the Evening. \$8.99.

DANCING AND ROMANCING THROUGH THE 40's. Reader's Digest-B-R6500. 4 CDs. 84 tracks. 4 w/Bing. Amor/Deep in the Heart of Texas/Victory Polka (w/Andrews Sisters)/Easter Parade. \$54.96.

HOAGY CARMICHAEL--MR. MUSIC MAKER. Flapper Past CD-7001. 22 tracks. 2 w/Bing. Moonburn/Small Fry (Johnny Mercer). \$18.99.

THE BEST OF FRED ASTAIRE--18 TIMELESS RECORDINGS. Music Club MCCD-204. 18 tracks. 1 w/Bing. I'll Capture Your Heart Singing (w/Fred). \$12.99.

THE BEST OF THE ANDREWS SISTERS. Music Club MCCD-199. 18 tracks. 2 w/Bing. Along the Navajo Trail/Have I Told You Lately that I Love You. \$12.99.

THE RODGERS & HAMMERSTEIN COLLECTION. Broadway Gold. MCA Classics MCAD 10725. 18 tracks. 4 w/Bing. No Other Love/The Loneliness of Evening/Oh, What A Beautiful Morning/There's Music In You. \$9.99.

PRECIOUS MEMORIES. MCA. MSD-2-35898. 2 CDs. 40 tracks. 4 w/Bing. May the Good Lord Bless and Keep You/What a Friend We Have in Jesus/He Leadeth Me/All Hail the

Power of Jesus' Name. \$29.93.

THE GOLDEN AGE OF MELODY. (Berlin, Gershwin, Rodgers & Cole). Reader's Digest 03-0205. 4 CDs. 78 tracks. At Least 1 w/Bing. Alexander's Ragtime Band (w/Connie Boswell). (List Incomplete). \$54.96.

FATS & RAZAF--American Songbook. Smithsonian AD-048-21 A 24579. 20 tracks. 1 w/Bing. Louisiana (w/Paul Whiteman). \$18.99.

THE POETRY OF JOHNNY MERCER (1909-1976). AVID-AVC-5487. 23 tracks. 3 w/Bing. Too Marvelous for Words/Mister Meadowlark/On Behalf of the Visiting Fireman. \$12.99.

ALL THE THINGS YOU ARE--The Jerome Kern Songbook. Verve 314-529-90YZ. 16 tracks. 1 w/Bing. The Song Is You. \$11.99.

RODGERS & HART--WITH A SONG IN THEIR HEART. AVID AVC-538. 25 tracks. 2 w/Bing. Easy to Remember/Down By the River. \$12.99.

MUSIC & SONGS OF RODGERS & HART. Conifer CDHD-223. 26 tracks. 2 w/Bing. You Took Advantage of Me (w/Paul Whiteman)/Soon. \$11.99.

THE STARS SALUTE JOHNNY MERCER. Charly Records, Ltd. LC-8477-CD-1238. 20 tracks. 1 w/Bing. I'm An Old Cowhand. \$5.99.

THE MAGIC OF MEL TORME. MCCD-198. 18 tracks. 1 w/Bing. Day by Day (w/Mel Tormé). \$11.95.

SMITHSONIAN-AMERICAN SONGBOOK SERIES--(1) Harold Arlen. RD045-5 A 22407. 22 tracks. 1 w/Bing. Accentuate the Positive (w/Andrews Sisters) \$18.99. (2) Arthur Schwartz. 22 tracks. 1 w/Bing. Dancing in the Dark. \$18.99. (3) Richard Whiting. 22 tracks. 1 w/Bing. Sleepy Time Gal. \$18.99.

CLASSIC CROONERS--Empire Music Group MUCD 9012. 20 tracks. 2 w/Bing. East Side of Heaven/My Heart is Taking Lessons. \$7.99.

LOVEBIRDS. MCDD-231. Music Club. 18 tracks. 1 w/Bing. Fancy Meeting You Here (w/Rosemary Clooney). \$12.99.

INTERNATIONAL CROSBY CIRCLE



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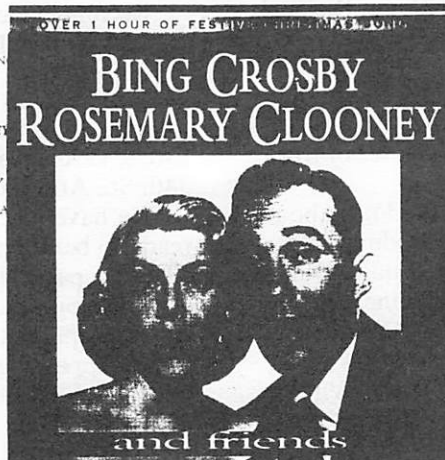
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ARLINGTON, VA 22207
(703) 241-5608

POSTSCRIPT

The local Best Buy stores featured this inexpensive album in their Christmas advertising flyer. The tracks are from a variety of sources--mostly radio--and some numbers are very marginal while others are quite good. In any event, it is a real bargain at \$3.99!

Bing Crosby & Rosemary Clooney & Friends/Mastertone 1024 \$3.99

1. White Christmas - BING CROSBY (Irving Berlin) - IRVING
2. The Christmas Song - BING CROSBY (M. Torme/R. Wells) - EDWIN H. MORRIS
3. Have Yourself A Merry Christmas - ROSEMARY CLOONEY
4. Silent Night - BING CROSBY (J. Mohr/F. Gruber)
5. It Came Upon A Midnight Clear - ROSEMARY CLOONEY
6. O Little Town Of Bethlehem - (C. Owens/J. Hollis) HERA PRENTICE MUSIC (BMI)
7. Jingle Bells - ROSEMARY CLOONEY
8. Adeste Fideles - BING CROSBY
9. The Christmas Song - ROSEMARY CLOONEY (M. Torme/R. Wells) - EDWIN H. MORRIS
10. Count Your Blessings - ROSEMARY CLOONEY
11. Good King Wenceslas - BING CROSBY (Trad)
12. Hark The Herald Angels Sing - BING CROSBY (Trad)



13. Silent Night - ROSEMARY CLOONEY
14. God Rest Ye Merry Gentlemen - BING CROSBY
15. Let It Snow, Let It Snow, Let It Snow - BING CROSBY (Jule Styne/Sammy Cahn) - CAHN MUSIC CO/ PRODUCERS
16. Joy To The World - BING CROSBY (Handel)
17. The First Noel - BING CROSBY
18. Away In A Manger - BING CROSBY
19. Deck The Halls - BING CROSBY
20. Silver Bells - DUET (R. Evans/J. Livingston) - PARAMC
21. The Snowman - ROSEMARY CLOONEY
22. That Christmas Feeling - DUET (M. Torme/R. Wells)
23. Go Tell It On The Mountain - SWAN SILVERTONES
24. Children Go Where I Send Thee - GOSPEL STARLETS
25. Count Your Blessings - BISHOP CAINES

MORE "BITS OF BING"

FAMILY CHRISTMAS CLASSICS. Rhino Billboard Christmas Classics R-2-72121. 10 tracks. 1 w/Bing. White Christmas. \$12.99.

THE ULTIMATE CHRISTMAS ALBUM, VOL. II. COLLECTIBLES. Col. 2512. 25 Tracks. 1 w/Bing. It's Beginning to Look A Lot Like Christmas. \$14.99.
THE SINATRA CHRISTMAS ALBUM. Reprise 9-45743-2. 18 Tracks. 2 w/Bing. Go Tell It On the Mountain/We Wish You the Merriest (Duets w/Frank). \$12.99.

A Biopic About Bing? By Ron Hall

Hollywood is way overdue to film a biography about Bing Crosby, either as a feature film or a TV mini-series. While researching Bing's early career for the videotape Bob DeFlores and I are just finishing, I got the idea that Bing's rise to fame, ending at the premier of *The Big Broadcast*, would make a terrific movie all by itself. If successful, someone could then film a sequel.

A longer article about this idea is in the December issue of the ICC journal *Bing*. Briefly, I tried writing my own screenplay and made a few minor changes to make it more cinematic. The resulting script surprised me. I think it could be filmed. I would not be embarrassed to put it in the hands of the top people in Hollywood. If you know who in Hollywood loves Bing and might be interested in filming his story, please let me know or show them the script yourself.

You are most welcome to read it. An illustrated version of *The Road To Hollywood* is on the internet at: <http://members.aol.com/fesfilms/BingRoad.html>

If you would like a printed copy without the pictures, please send \$3.00 to cover printing and mailing to:

Ron Hall
6115 Chestnut Terrace
Shorewood, MN 55331
(612) 470-2172

Last-Minute Notes By Pete Cakanic

One of Bing Crosby's most generous and active supporters, **Ernest Sutkowski**, has undergone major surgery. His beautiful wife Jeanne faced the surgeon's scalpel twice in the same period. We pray both are on the road to recovery.

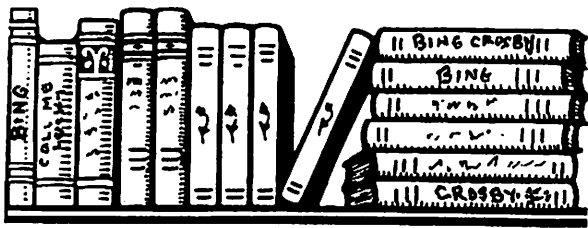
Hobie Wilson, president of the Bing's Friends and Collectors Society, says there are plans being made for a Bing dinner and tribute sometime in 1997.

It's good to see Hobie back in the saddle again and putting out a newsletter after many months of illness.

P. S. I thought Bing died too early. But in retrospect, he went out in style. . .singing, playing.

I'm reminded of this after seeing Frank Sinatra dragged through the tabloids, a very sick-looking Bob Hope on television, and stories of Jimmy Stewart and Robert Young in dire straits.

ED. NOTE: Pete would like to hear from other "Bingers." You can write to him at 11 Teal Street, North Augusta, SC 29841.



New Books

THE BEST DAMN TRUMPET PLAYER; MEMORIES OF THE BIG BAND ERA AND BEYOND, by Richard Grudens. With a foreword by Frankie Laine. Photos by C. Camille Smith and Gus Young. Celebrity Profiles Publishing, 1996. Paperback, \$12.95 plus \$3.50 shipping from the publisher, Box 344, Christian Ave., Stony Brook, NY 11790. Also available in bookstores or from Bookworld, 1-800-444-2524 (\$15.95).

This book features interviews and anecdotes about Harry James, Louis Armstrong, Benny Goodman, Bing Crosby, Woody Herman, Buddy Rich, Count Basie, Lionel Hampton, Ray Anthony, Frankie Laine, Margaret Whiting, Sarah Vaughan, Teddy Wilson, Dizzy Gillespie, Tony Bennett, Andrews Sisters, Fran Warren, Budd Johnson, Arvell Shaw, Tom Postilio, Willard Alexander, William B. Williams, Johnny Mince, Billy Eckstine, and Perry Como.

It is a fascinating and very readable book. Your editor read it from cover to cover and enjoyed every page. Bing has his own chapter ("Hey Son! Can I Use the Phone?"), but he is mentioned in other sections, such as the introductory chapter and the pages relating to Louis Armstrong, the Andrews Sisters, Count Basie, Tony Bennett, William B. Williams, Perry Como, and Tom Postilio.

This is musical history as recalled by the stars of the time. If it is not 100% accurate in all respects, that is because it is based on living people's recollections, not on dusty old books and record company files.

Very definitely recommended to Club Crosby members!

BING CROSBY IN THE 30's, edited and introduction by G. D. Hamann. Hollywood: Filming Today Press, 1996. Available from F. B. Wiggins, 5608 N. 34th St., Arlington, VA 22207, special price \$20 postpaid.

G. D. Hammon spent three years in the basement of the Los Angeles Public Library reading thousands of pages of newspapers from the thirties. From what must have been an eye-irritating task, he has compiled a series of books dealing with 44 stars of that era, ranging from Jean Arthur to Mae West. Bing, of course, is included in that list, and his volume is available through the International Crosby Circle by way of "Wig" at a special discounted price.

You learn a lot of interesting tidbits about Bing when you read this book. We find out that Bing had to be lured out of town so his sons could have their tonsils removed; that being known as a racing fan cost Bing \$150 to \$200 a month for collect telegrams; that his wife Dixie Lee forbade Bing to come on her sets because it made her too nervous to have him around; that Bing kept a press book of all his adverse reviews in his dress-

ing room; and much, much more.

Recommended. You won't find most of this information anywhere else!

THE SONGS OF BING CROSBY ON COMPACT DISCS, compiled by Jim Reilly. International Crosby Circle, 1996. Available from F. B. Wiggins, 5608 North 34th St., Arlington, VA 22207, \$23.50, postpaid.

We have just received word that this book is now ready to be shipped. It is divided into three sections: (1) The Compact Discs—alphabetically listing Bing's CDs and those on which he makes guest appearances together with Composer Collections; (2) A to Z of Bing Crosby Songs Appearing on Compact Discs; and (3) The Compact Disc Contents, showing the song titles on all known Bing CDs.

Those who have seen preliminary copies of Jim Reilly's work are enthusiastic about the project. It promises to be a very useful reference book, and your editor has already reserved his copy. All of us have been stumbling in the dark over Bing's CDs. There have been a lot of them issued, and the Crosby clubs have tried to keep everyone informed of the contents. However, there has been no central index of what has been issued, and when someone asks, "What CD is that song on?" the mind often goes blank.

We are all very grateful to the International Crosby Circle for the books, CDs, tapes, and other items which they have sponsored. We are also grateful to "Wig" for his dedication and hard work in distributing these items in the U.S.A.

FORTHCOMING BOOKS

Contributing Editor Pete Cakanic reports that **Gary Giddins'** book about Bing will be ready sometime in 1997. See his article "A Tribute To Bill Osborn" on page 20 of this issue.

We have heard by the grapevine that **Norman Wolfe's** Crosby book, tentatively titled *Troubadour*, will soon be in the bookstores.

Malcolm Macfarlane's Diary of Bing Crosby is in the works. See his letter on page 16 of this issue.

Our own **Mark Scrimger** is planning a book about Bing in the thirties. His proposal is on page 38.

Final Note: I have been sitting here looking at my Crosby books. Of the many that sit on my shelf, a fairly new one (reviewed in the December 1994 issue) stands out as one of the most useful in the collection. It is *Bing Crosby: A Bio-Bibliography*, by J. Roger Osterholm (Greenwood Press, 1994). When someone asks, "Did Bing ever work with so-and-so?" I know exactly where to look. If you haven't bought it, you should! W.L.M.

Swaps And Such

WANTED: CD copy of "Dick Tracy In B-Flat," put out by Pro-Arte label. I'm also looking for video copies of "Dr. Cook's Garden" and the complete Barbara Walter interview from 1977. David Lobosco, 2533 Rose Drive, Glenshaw, PA 15116.

FOR SALE: A large collection of Bing's records, albums, etc. 490 78s, 13 78 albums, 84 LP albums. Inasmuch as none of my children are Crosby fans I would like to sell them at a very fair price. Aldo Silengo, P. O. Box 1, North Haven, CT 06473.

WANTED: "The Bing Crosby Coloring Book," (1954). About 16" tall by 12" wide, red cover with a colorful picture of Bing in a bright plaid shirt, no hat. Jeff Geist, 60 - 15th Ave., Elmwood Park, NJ 07407.

FOR SALE: Almost all of Bing's LPs in A-1 condition, including Decca "Bing In Hollywood" series, a few 78s and 45s. Name your own price (taking in consideration that these are collector's items). All letters answered. Daniel Villarejo, 234 E. 58th St., New York, NY 10022-2015.

FOR SALE: A UPI photo morgue with quite a few photos of Bing. Originals, mint condition, and captioned on the back. Diane Ludovicy, 198 Chatterton Pkwy, White Plains, NY 10606, (914) 997-6473.

FOR SALE, Best offer: Decca 45 EP set of "Old Masters" (ED-1800, 10 45s). Mint condition, with booklet. Box taped, but not torn. Leila Elrez, 125-10 Queens Blvd., Apt. 1119, Kew Gardens, NY 11415.

WANTED: Col. 10" "Der Bingle," Decca "El Bingo" albums, any 45s in Decca 11000-11031 series, MCA LP MCFM-2775, Decca 45 23457, Bob Crosby Decca 26258, "Marching Bobcats" /5-Point Blues, Coral "Washington and Lee Swing"/Peruna. Dennis Nale, 3335 Latham Drive, Dallas, TX 75229-3847.

NEED HELP with hard-to-find Bing Crosby items? I own a record and CD business specializing in vocals and shows and would like to help you. Michael Mascioli, 530 14th St., #9, San Francisco, CA 94103 [phone (415) 864-8222; fax (415) 864-7222].

WANTED: Gonzaga University's Special Collections Department needs certain issues of the Bing Crosby fan publications. If you would like to donate your old journals, write to: Stephanie Edwards, Special Collections Librarian, Gonzaga University, Foley Center, Spokane, WA 99258-0001. Phone: (509) 328-4220. Send a list of what you have by date of issue.

ADS ON THIS PAGE ARE FREE TO MEMBERS AND TO OTHERS WHO HAVE WORTHWHILE MATERIAL FOR SALE OR TRADE.

SOME BACK ISSUES of *Bingang* from 1988 to present year are available. They are \$2.50 each, including third-class postage. If you are interested, send a SASE to the editor at 435 So. Holmes Ave., Kirkwood, MO 63122 for a complete listing.

OTHER CROSBY ORGANIZATIONS

BING'S FRIENDS & COLLECTORS SOCIETY
236 Andrieux St.
Sonoma, CA 95476

INTERNATIONAL CROSBY CIRCLE (U.K.)
F. B. Wiggins, U. S. Representative
5608 North 34th St.
Arlington, VA 22207

QUEENSLAND BING CROSBY SOCIETY
P. O. Box 92, Ferney Hills
Queensland, Australia 4055

OTHER FAN CLUBS OF INTEREST

INTERNATIONAL AL JOLSON SOCIETY
933 Fifth Ave.
Prospect Park, PA 19076

INTERNATIONAL SINATRA SOCIETY
P. O. Box 7176
Lakeland, FL 33807-7176

EDDIE CANTOR APPRECIATION SOCIETY
P. O. Box 312
Mount Gay, WV 25637

MILLS BROTHERS SOCIETY
c/o Daniel R. Clemson
604 N. Market Street
Mechanicsburg, PA 17055-2727

DICK HAYMES SOCIETY
c/o Roger L. Dooner
2951 Tyler St., NE
Minneapolis, MN 55418

PEGGY LEE FAN CLUB
c/o Ray Richards Allen
P. O. Box 20006
New York, NY 10025 (New Address)

PERRY COMO CIRCLE
Martha Gerhard, President
943 Crawford Street
Bethlehem, PA 18017

NATIONAL ASSOCIATION OF FAN CLUBS
P. O. Box 7487
Burbank, CA 91510-7487



BING AL
CROSBY & RINKER

*Photo Courtesy of Phil Stewart
Editor "In The Groove"
Michigan Antique Phonograph Society*